

JUNE 1991

# Guide

**TO THE ARTS**



**JEFFERSON PUBLIC RADIO**



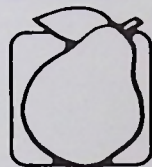
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JUNE 1991

# Guide

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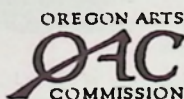
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**Calendar of the Arts Broadcast**  
Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:

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A number of developments have occurred which warrant our members' attention. All, in some fashion, are related to our news broadcasting activities.

### Kudos

First, we are delighted to report that the Jefferson Public Radio news department has, for the second straight year, been the largest single recipient of annual awards recognizing journalistic excellence by the Oregon Division of the Associated Press. Annie Hoy and her news crew won First Place Awards for "Best Use of Sound" (awarded to Annie for a feature on children practicing hands-on science) and "Best Feature Story" (awarded to VJ Gibson for a story about the ivory identification process discovered by the National Wildlife Forensics Lab in Ashland) in the division recognizing achievement among all stations outside of the Portland metropolitan area. We're all proud of these distinguished accomplishments.

### News and Information Network

When we placed our AM station, KSJK, on the air in April 1990, the all-news format which it was broadcasting represented an experiment of no small proportion. The actual dollars we were risking were reasonably small since the station itself had been donated to us and, by use of automated equipment, we had held the actual operating costs quite low. All totaled, even with new programming purchased for KSJK, our operating costs were quite reasonably modest as an addition to Jefferson Public Radio's existing base budget. However, KSJK *did* represent a significant new responsibility. While the automation system controls the station during most of its broadcasting hours, our staff needs to constantly tend the automation system (which has been dubbed "Zippy" around the studios), loading tapes for the system to broadcast and recording other tapes for Zippy to broadcast at later times. The programming department had another entire program service to design, oversee and maintain even if Zippy was doing much of the work minute by minute. The development department had an entire new program service for which to solicit underwriting. Our marathon volunteer crews had another station's listeners' pledges to record. Our office staff had monthly leases, utility bills, maintenance costs and FCC paperwork to process and our engineering department had another transmission plant and tower to maintain.

All things considered it was a significant gamble.

# News and Information Network

The returns are in and KSJK is an unqualified success. From a modest beginning KSJK has achieved notable audience appeal, produced significant new financial support for Jefferson Public Radio and, while one cannot discount the operational burdens which tending KSJK has imposed, we have learned how to massage those duties into our routines without undue dislocation.

During periods like the Gulf war KSJK has enabled us to provide a greatly enriched type of coverage of the world's events. And listeners have clearly told us of KSJK's importance to them.

Viewing these results the time has come to consolidate our KSJK experiment in light of our findings and new developments.

As I reported in this column last March, California Oregon Broadcasting is donating to us radio station KAGI(AM), Grants Pass. The application for FCC consent is currently on file and we anticipate the Commission taking action in the early summer. Upon authorization by the FCC, we will add KAGI to the KSJK program stream and operate the two AM stations as Jefferson Public Radio's News and Information Network. We will undertake and maintain some specialized programming upon KAGI for the Grants Pass area, within the limitations of our resources. However, in general, KAGI will extend our News and Information Network well north of its current coverage.

### Welcome Art

In order to secure support necessary for the operation of the News and Information Network, including KAGI, late in March we added another person to our staff. Art Knoles, formerly General Manager of PBS television station KSYS, in Medford, has joined us as Special Assistant for the Jefferson Public Radio News and Information Network and Development Associate. We've worked closely with Art throughout his eleven-year tenure at KSYS and it has been a warm and reward-



ing association. We're absolutely delighted to have him join Jefferson Public Radio. Since Art lives in Grants Pass he will be based there soliciting business and private support for KAGI and our other stations in both Josephine and Douglas Counties. Because we have to raise the one-time capital funds to place KAGI in operation upon FCC authorization, one of Art's first assignments will be to help raise those capital funds. Art will also serve as our "eyes and ears" in those areas to identify relevant issues of interest to our programming department.

In order to facilitate this new phase in our activities we are opening a Jefferson Public Radio in Grants Pass. We are extremely appreciative of the generous support for Jefferson Public Radio which is being provided by Security Pacific Bank. Security Pacific has donated to Jefferson Public Radio the use of an office in the bank's downtown Grants Pass branch which will serve as Art's base of operations. We'd especially like to thank Larry Shaffer, manager of Security Pacific's Grants Pass branch, for his commitment to helping Jefferson Public Radio make a success of this new venture.

**KSJK has enabled us to provide a greatly enriched type of coverage of the world's events.**

By the time this column appears our new Grants Pass office, which is located at 735 SE 6th Street, will be in full swing. The office phone number is 471-8862.

#### **KSJK Official Status**

By way of recognizing the increased role of our News and Information Network, and KSJK as the home station of the effort, we are taking steps to request official qualification of KSJK by the Corporation for Public Broadcasting (CPB). To date only KSOR has

achieved that status. All of our other stations have operated as adjuncts of our sole CPB-qualified entity, KSOR. Under the plan we have advanced before CPB, KSOR would remain a CPB-qualified station. However, KSJK would also be separately qualified and all of our other stations, including all of our FM satellite stations as well as KAGI, would operate as adjuncts of KSJK. This approach recognizes an increasingly important role for our News and Information Network and also would have favorable financial results for our stations.

We'll keep you posted on these developments as the summer progresses.

#### **Comings and Goings**

In other developments you should know that our Director of Technical Systems, Mark Miller, resigned in late April to pursue other interests. Mark had been with us for only eighteen months but provided us with valuable skills and helped significantly contribute to our technical evolution, including the KSJK operation, during that period. Our Redding translator system was built almost entirely by Mark. We wish him well in the future.

Because we have major technical obligations this summer, including the inauguration of KAGI's operations, the increase of KSMF's power as well as prosecution of our FM satellite stations' construction in northern California, we had to quickly respond to Mark's departure. We're delighted to report that an old friend has temporarily agreed to join us. Tom Cauthers has for many years installed broadcasting facilities throughout the Northwest and represented the nation's major transmitter manufacturer. In fact all of our transmitters were purchased from Tom, who has provided valuable advice over fifteen years time at keeping our transmission plant in top shape. Given our construction needs, Tom has moved down from Portland and will be spending the summer with us as our Acting Director of Technical Systems. We're delighted to also welcome him to the Jefferson Public Radio family.

It's been an extremely busy time. But we think these developments all portend a future with better signals, more diverse programming and enhanced financial security. In the midst of a nearly constant flurry of activity, we're feeling extremely pleased. Great strides with enormous future potential are being made at your public radio stations.



**Ronald Kramer**  
*Director of Broadcasting*



# From Ozark American To Native American

By Stacey Stover



Britt Festivals' recently announced 1991 season promises to be one of the most interesting and diverse in its 29 years of world renowned performances in historic Jacksonville, Oregon. This year there are more "big" names coming to the natural outdoor amphitheater than ever before—The Nylons, Roger Miller, John Prine, Branford Marsalis, Wynton Marsalis, Ladysmith Black Mambazo, Christopher Parkening, Dizzy Gillespie, Fats Domino, Emmylou Harris, and Randy Newman, to name a few. There are also many less-known but equally exciting and talented performers not to be missed.

The incredible **American Indian Dance Theatre** will perform Tuesday and Wednesday, July 23 & 24. Since its beginnings in 1987, the company has toured to rave reviews throughout this country, Europe, the Persian Gulf

states and North Africa. Though the company is based in New York, the musicians and dancers are all Native Americans from 16 different tribes. Two members of the group are from the Confederated Tribes of Warm Springs, Oregon. Others come from the Sioux, Cheyenne, Navajo, Apache, Chippewa, Pawnee, Zuni, Cree, Cherokee, Yakima and Assiniboine tribes. Company members are selected by producer/ founder Barbara Schwei and director Hanay Geiogamah from the most important festivals, ceremonies, and pow wow competitions throughout the country. The result is a company of the finest Native American dancers and singers today. Each brings his or her own style to the production, yet all are working together to create a company which gives us some of the rich heritage of their people. In handcrafted regalia fashioned by the dancers themselves or their families, these artists conjure up the aura of the Native American past.



*American Indian Dance Theatre's members of the San Carlos Apache Tribe perform the Apache "Crown Dance."*

*Photo: Don Perdue*

American Indians have always regarded music and dance with special reverence. The dance not only fulfills a social purpose, it is also seen as a way to communicate with the forces of nature and the spirit. The dance is central to almost every major occasion celebrating or validating life's passage. It also is used to entertain, to teach, to tell stories and even to drive away forces that bring on sickness and death. Indian music comprises vocal and instrumental solo pieces, leader-chorus responsorial songs, and multi-part songs with or without instrumental accompaniment. While most singers use a drum to set the beat and signal repetitions and changes in dance movements, rattles are the most widespread instruments. Sometimes worn on the dancer's bodies (bells and shells are in this case considered rattles), the various rattles enrich the sound by underscoring important words, keeping beat, and adding sonic layers to the music. Besides the drum, bells, and an occa-



sional whistle, the "pulsation," or intentional quavering of the voices, enhances the texture.

The music in this production includes old songs—some of which can be traced back for 600 years—as well as contemporary songs. Native American songs, both the new and the old, remind the people of their ancestors and traditions. None of the songs are written down; instead they are passed on from generation to generation through their performances at celebrations and tribal gatherings. The dances presented by the American Indian Dance Theatre are all authentic pieces staged for the theater. There are ceremonial and seasonal dances, dances that are spiritual and social dances, many offering great individual expression.

The **Hoop Dance**, according to legend, came into being when the Creator answered a dying man's wish to leave something of himself on earth. The creator gave him a hoop of wood and told him that for each living thing he could create, one more hoop would be added. As more hoops were added, he would become stronger. The dancer interprets this message by manipulating many wooden hoops to form the shapes of animals, flowers and other living things. This difficult dance demonstrates how all living things are interconnected in the physical world.

The **Fancy Shawl Dance** came into being fairly recently since women in the past rarely entered the dance circle—and certainly not as soloists. This dance is popular today as a competition piece at pow wows. It is believed to have originated as the Butterfly Dance in which the female, after her mate has been killed, begins the mourning process by going into her cocoon as interpreted with the shawl. Her eventual emergence celebrates freedom and a new life.

The **Apache Crown Dance** is also known as the Mountain Spirit Dance. Hooded dancers portray the spirits who descend from the sacred mountain to bless the people and chase away evil. The symbols on the dancers' crowns represent the sun, moon, sky, air, lightning and the Mountain God.

"It is rare to witness something as genuine and important. For once the standing ovation at the end was deserved," said the *Los Angeles Times*. And the *Washington Post* described the performance as "a triumph... extraordinary! This is dance of elemental beauty and power that transcends the stage."

Spiritually moving, visually awe-inspiring, rich in pride and heritage, this Native American pageant is firmly strung on the ancient, rhythmic heartbeat of the earth. The natural wooded environment of the Britt park overlooking the Rogue Valley offers a perfect setting in which to enjoy one of the years great cultural events.

A performance of a different sort comes to Britt Saturday, June 22 when the original Dillards bring their special blend of humor and light-speed picking. Memories of the Dillards often stem from the television vehicle that gave them their initial success, *The Andy Griffith Show*. They were cast in the recurring role of the mentally inept but musically superb Darling family, classic country bumpkins in the truest sense of the word.

The Dillard's story begins in the heart of southern Missouri's Ozark Mountains. Rodney and Douglas Dillard grew up in a Salem, Missouri household where music was handed down from one generation to the next. After playing for nearly twenty years in various local bands, Rodney and Douglas got together with bassist Mitch Jayne and mandolinist Dean Webb. Realizing they had a sound and style between them that few local bands



Dwight Whitebuffalo of the Cheyenne Tribe does the "Fancy Dance."

Photo: Joan Marcus



could match, the still young and somewhat naive Dillards "loaded up the truck and moved to Beverly" (Hills, that is). Gut instinct won out over naivete and within a week in Los Angeles they had a recording contract with Elektra Records, an established folk label at the time. Shortly after, they were approached by *The Andy Griffith Show* and made regular appearances as the Darling Family. It seemed as if the Dillards could do no wrong. Their combination of great musicianship and irresistible backwoods charm made them favorites with urban audiences. When the Dillards arrived on the national music scene, the hootenanny folk era of the early 60's was starting to wind down to a halt and the country-rock trend (which they helped instigate) was still a couple of years away.

Hanging out in Hollywood's music and acting scene greatly influenced the Dillards' sound and they began to take bluegrass in previously unexplored directions. The Dillards added drummer Dewey Martin in 1965 (they played Southern Oregon State College in 1966). This had never been done before and was considered the ultimate bluegrass sacrilege by some purists. Next came experimentation with amplifying their acoustic instruments—the start of newgrass or country-rock. One contributing factor to the Dillards



*The Dillards*

growing eclecticism at this time may have been their association with the Byrds. As the Byrds were mixing rock strains with folk music, the Dillards were doing much the same with bluegrass. It was, in fact, Dean Webb who arranged the harmony for the Byrds hit *Mr. Tambourine Man*. In 1968, Doug Dillard was actually a touring member of the Byrds.

During the late 60's and early 70's The Dillards produced numerous albums including *Wheatstraw Suite* and *Copperfields*, which are considered to be their finest bluegrass works. During that time they also produced their most commercially successful album, and not coincidentally, the one sounding most like rock 'n' roll, *Roots and Branches*. During the late 70's and 80's members of the group recorded albums and toured together and individually

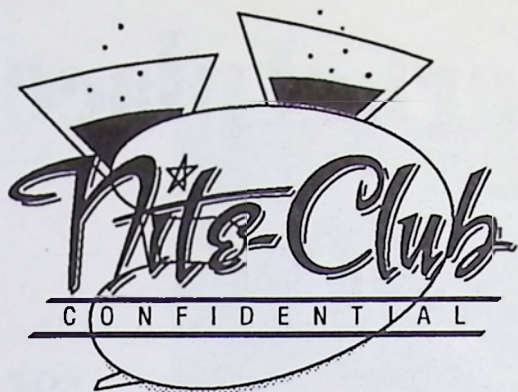
with other groups. By 1984, the group had drifted apart.

A 1988 appearance on cable TV's *Nashville Now* featuring the original Dillard line-up proved to be the sparkplug for an ongoing resurgence of interest in The Dillards that continues to this day. Soon after their *Nashville Now* appearance, The Dillards produced an audiolithograph—an 80-minute video album called *A Night in the Ozarks*. The 90's see The Dillards in full swing with various recording endeavors. The recent release of their new album *Let It Fly* (Vanguard) has met with praise from bluegrass and country critics alike. The Cincinnati Post says "...The Dillards are back with their strongest album in years, mixing progressive bluegrass with a solid country-rock approach."

From their beginnings as bluegrass troubadours to country-rock pioneers, the story of the Dillards is one of a band that has certainly paid the price for their art. While they have endured personnel changes and many rough and rocky roads, the quality of their music has never suffered. The country-bluegrass-rock fusion that they helped pioneer has become commonplace. It is amazing to see what magic the four men have created from memories of that 60's generation and the time we all remember so vividly. The music of The Dillards is true Ozark-American folklore at its best. Listen to the sound.

For tickets or information on the entire season, contact Britt Festivals at (503) 773-6077, 800-88-BRITT (882-7488), or visit the box office at 614 Medford Center, behind Sears.





by James Giancarlo

It can be a difficult task choosing shows to do at Oregon Cabaret Theatre, but some shows just reach out and grab you. The first time I heard a recording of *Nite Club Confidential*, I was hooked. I had to do this show! The night club setting made it perfect for our space and I was crazy about the sophisticated 1950's pop music tinged with jazz, musical comedy and a touch of rock.

It was my Aunt Randy (my mom's kid sister) who had taught me to enjoy this kind of music. She lived next door to us when I was growing up in the 50s. She was young, single and quite a swinger. I adored her and thought of her as my Auntie Mame. While my parents and most of the other adults I knew were pre-occupied with domestic concerns, blue collar jobs, church groups and Cub Scouts, Aunt Randy was out every night "cabaretting." I wasn't exactly sure what that meant but I had visions of smartly dressed people lounging in night clubs, drinking cocktails and listening to jazz. The next day I would hear her belting out tunes in the bathtub.

We always said Aunt Randy had "missed her calling" in show biz. As for me, I always wished I were grown up and could follow her into this swanky and mysterious world.

This is the world reflected in *Nite Club Confidential*. Not the conservative nuclear family life of *Leave It To Beaver* nor the teen/rock & roll scene of *Grease*, but the adult world of films-noir like *Sunset Boulevard* and *Pal Joey* splashed with the color and verve of 50's movie musicals.

The star of the show is Kay Goodman, an aging nightclub chanteuse who, it is said "never once saw daylight during the Eisenhower administration." She has been on top for a long time but may be losing her grip. She is Peggy Lee, Georgia Gibbs, Julie London, Kay Starr, Connie Francis and Ethel Merman all rolled into one. She can swing a tune like *Something's Gotta Give*, break your heart with a torch song like *The Long Good-Bye* or do a devastating send-up of Mamie Eisenhower painting the White House pink in *Put The Blame On Mamie*.

The other characters in the show are Buck,

Dorothy, Mitch and Sal, four young hopefuls who make up the vocal group called the High Hopes. Their singing flavors the show with the marvelous jazz-inspired harmony style exemplified by groups like Lambert, Hendricks and Ross. Whether they're backing up Kay on a number like *That Old Black Magic* or cutting loose on their own in *Cloudburst*, it's a treat for anyone who appreciates the kind of clever, jazzy arrangements and tight harmonies that was revived twenty years later by the Manhattan Transfer.

*Nite Club Confidential* covers a period of seven years in the 1950s. The passing years see a number of changes in the fortunes of our characters reflected in the musical diversity of the show.

Buck is attractive and smooth and a bit of a heel. He becomes involved with both Kay and Dorothy. His relationship with Kay provides him with a free ride to the top and he eventually gets his own place: Club Au Revoir. Buck sings a beautiful ballad, *I Thought About You*, very much in the tradition of pop crooners like Sinatra, Perry Como, Dean Martin, Vic Damone and so many others.

During the course of the show, Dorothy steps forward from the anonymity of the group to a featured spot in a novelty number *The Canarsie Diner*, which has lots of fun with diner lingo like "Adam and Eve on a raft" (poached eggs on toast). She eventually becomes a glamorous chanteuse in her own right, singing torch songs like *He Never Leaves His Love Behind*.

The High Hopes become a male trio for awhile, recalling the sound of groups like the Hi-Los, the Four Freshman, the Four Aces and the Lettermen. When things go sour with the group, Sal pursues a solo career in the emerging rock & roll world (*Black Slacks*) and Mitch leans toward beatnik jazz in a clever, scat-laced song called *Crazy New Words*, reflecting the beginnings of the Space Age.

The creators of *Nite Club Confidential* are Dennis Deal and Albert Evans. They have skillfully combined songs of the period with many original songs to mine the rich vein of 50's pop/jazz music largely ignored by musical theatre. I'm awfully glad they have because *Nite Club Confidential* opens the door so that I can finally follow Aunt Randy into all those swanky clubs—and so can you!

*Nite Club Confidential* plays at Oregon Cabaret Theatre in Ashland from June 12 through August 19 at 9:00 pm. To reserve tickets call (503) 488 2902.

James Giancarlo is managing artistic director of Oregon Cabaret Theatre and teaches Movement for the Actor and Dance at Southern Oregon State College. He directs and choreographs many of the productions at the Cabaret, including *Nite Club Confidential*.



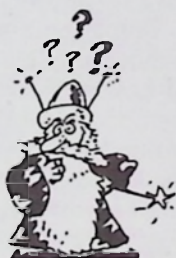
# Ashland's Marketplace Whimsey Faire



by Judie Bunch

"Hi-nonny-no and hey-diddle-o! Come to the Faire!" June is the month. Saturday the 15th is the day that the fifth annual Whimsey Faire will take place at Ashland's Marketplace, downtown behind the Plaza shops. This festive day at the weekend open-air arts and crafts marketplace will feature vendors in colorful costume, and renaissance music and dancing. Wonder the Wizard will crown the King of Arts and the Queen of Crafts, and for the first time, a scone baking contest will be added to the frivolities.

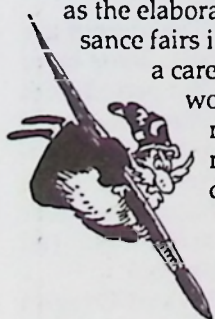
How did it all begin? Judie Bunch, operator of the Marketplace recalls, "The Shakespeare Festival outdoor theatre opens in June, and we wanted a unique way to join in the celebration. We didn't have the time or the desire to be as serious or as technical



as the elaborate renaissance fairs in California. So we opted for a carefree, light-hearted 'old world' fair. Our arts and crafts

marketplace centers on originality, and Whimsey Faire is definitely that!"

There's even a story that describes its beginnings. Hereby hangs the tale:



In the village of Ballywhim at Whimsey-on-Why, the villagers busied themselves from dawn to dusk making wonderful things. They made pottery, whether useful or not; jewelry, the more fanciful the better; wooden toys to delight the imagination, and, gimcracks and gewgaws of every description. Their handiwork adorned

their cottage walls, their yards, their streets and highways, and their paths and byways, until the day arrived when the Ballywhimmers could no longer move for fear of falling over their treasures.

"Mercy, mercy! What are we going to do with all these gimcracks and gewgaws?" said one worried Whimmer. (The situation was certainly serious. The villagers rarely concerned themselves about anything; unless it was fretting over whether it was too hot, too cold, too wet, or too dry.)

"Well, it's come to this. Something has got to be done. My wonderful willow chairs are stacked to the ceiling with Clem's clever cutting boards!"

"I can't see out of my windows anymore with Stanley's stained glass taking up so much room." "Couldn't find the bed last night... Too much stuff on top of it."

Then the little old Hat Man (whose family made such large quantities of handsome hats that they were forced to hang them in the branches of the Manzanita trees which grew all over town) spoke up.

"I have an odd and revolutionary notion!" The Ballywhimmers perked up immediately. "Let's have a fair! We should share our gimcracks and gewgaws with the world!"

"What say? Sell our pretty pots?" said a stunned citizen.

"You'll make more," replied the Hat Man. "Would someone really buy my beautiful beadwork?" asked the Bead Lady, who was bedecked in beads from bosom to bum.

"You betcha!"

And with enthusiasm, excitement, and enormous euphoria, the Ballywhimmers built booths along the creek that gurgled behind Swan Alley. They filled the stalls with stained





*Magical Michael & Denise Friedl with their lovely assitant Chloe.*

glass, hummingbird feeders, fresh flowers, magnets of every description, cookies, cakes, and colorful clothing. You name it. They had it. And more where that came from.

Utterly delighted with their enterprise, they brought out musical instruments and played for entertainment. Then, with capricious fancy and in the whimsey of the moment, they invited their neighbors from near and far to share with them the very first Whimsey Faire at Ballywhim in the land of Whimsey-on-Why.

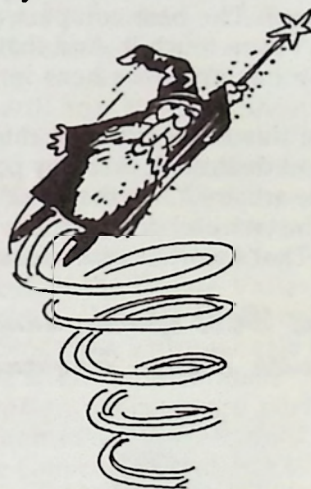
This year, events of the day will include music and magic with Denise Friedl and Magical Michael, Prestidigitator Extraordinaire. The Brier Rose Ensemble will perform music and dancing of the British Isles, and there will be sword fight exhibitions by the Ashland chapter of the Society of Creative Anachronism.

A traditional, fun-filled ceremony will be the crowning of the King of Arts and Queen of Crafts, chosen from the Ballywhim vendors. Duly feted, the King and Queen will be led through a bower of flowers by Wonder the Wizard dressed in his royal blue, star-studded cap and gown.

Finally, the first annual scone baking contest will be judged. Whimmers know their scones! Members of the community are invited to bring samples of their home-made baked goods (but, fie! fie! on commercial mixes) to the marketplace to be expertly taste-tested.

So, ye lads and lasses. Aye, 'tis merry and 'tis fun. Get thee hence to this fanciful marketplace in Ballywhim in the land of Whimsey-on-Why. For one magical, twinkling day, thou

canst be a prince or a pauper; a fairy or a fool. It's all a joyful game of "Let's Pretend." That's the Whimsey of the Faire!



On all weekends May-October weather permitting, Ashland's Marketplace is a gathering place for local and regional performers, artists and craftspeople to show their own unique work. Located on Calle Guanajuato, across the street from the entrance to Lithia Park, the Marketplace is bordered on one side by Ashland Creek, and on the other side by Plaza shops. The Marketplace is in its eighth year of operation. Hours are 10:00am-6:00pm,, Saturdays, and 11:00am-5:00pm, Sundays. All work must be juried before being displayed.

*Judie Bunch, long time Ashland resident, is operator/promoter.*



# "From First Note to Last"

## Rogue Valley Symphony's 25th Anniversary

By Nancy Golden

"Celebration Concerts"—a whole year of them—will salute the Rogue Valley Symphony's 25th anniversary. Kicking off this month with a super-gala Pops Concert at Britt, and running straight through to the final concert of the subscription season next May, every concert will feature celebration music, according to Arthur Shaw, music director/conductor. "From the very first note to the very last, this will be an extraordinary season," he says. "We have so much to celebrate!"

"There's nothing that matches the thrill of hearing great music in a live performance and sharing that experience with everyone else in the audience. The best compact disk in the world can't even touch it. And that's what the symphony has given us here in the Rogue Valley.

"I love this orchestra. The musicians are talented and dedicated, and they perform with remarkable artistry. Over the last 25 years their gift to the whole community has been immense. That's worth a real celebration!"

### *Pops at Britt sparks anniversary with Dance Romance*



*Violinist Sherry Kloss*

Pops at Britt begins the festivities under the stars on June 15 with "Dance Romance," a double celebration of music for dance and romance. The exciting violinist Sherry Kloss will pay homage to romance with her performance of great romantic pieces for virtuoso violin. Well-known to Rogue Valley audiences, she plays the Heifetz-Tononi violin willed to her by the late master, Jascha Heifetz. Her "singing" style reflects the influ-

ence of her years with Heifetz as his master-teaching assistant.

All-time-favorite music from around the world will celebrate the dance, with members of the Youth Symphony of Southern Oregon again teaming up as "chair pairs" with the orchestra for part of the program. "This was great fun for all of us at our first Pops concert last summer, and it made for wonderful music," says Shaw.

The Britt Festival grounds will open at 5:30 p.m. for picnicking, and the concert will begin at 7:30. Bring your own picnic basket or plan to feast on boxed chicken dinners from Kentucky Fried Chicken. Ticket prices are \$12 for adults, \$8 for students, \$5 for children 12 and under, with a great family package available at \$25 for four or more. All seating will be open, and tickets will be available at the gate, at outlets, or through the symphony box office, 488-2521.

### *Subscription season celebrates joy of music*

Announcing the new 1991-92 season, Shaw says, "We'll be celebrating many things during the subscription season—not just our own anniversary, but all the things music can talk to us about. Laughter and tears, joy and sadness, courage and despair. The human spirit, the hopes of mankind, everything music can say better than words."



*Pianist Paulena Carter*

Pianist Paulena Carter will open this heady Season of Celebration in October with Gershwin's *Piano Concerto in F*. Tremendously popular with Rogue Valley audiences, Miss



Carter holds a special place in the hearts of symphony audiences. She first performed as guest artist for founding conductor Fred Palmer in 1970, and has returned frequently since then. In a long and distinguished concert career, she is known particularly for her outstanding performances of Gershwin's music.

The concert gala will begin with Copland's stirring *Fanfare for the Common Man*, and end with Respighi's *Pines of Rome*, a resplendent musical portrait of modern Rome "painted" in highly colorful orchestral style. Shaw also promises a "birthday surprise," but offers no clues beforehand.

In November the orchestra will be showcased in a triple-threat program that runs the entire emotional gamut. The Year of Mozart will be commemorated by the composer's heroic *Jupiter Symphony*. His last and greatest symphony, the *Jupiter* is famous for dazzling contrapuntal sleight of hand and amazing rhythmic richness. Because he wrote it freelance, with no patron, it had little chance for performance, and Mozart very probably never heard it.

Laughter will be saluted with Barber's sparkling Overture to *The School for Scandal*, an exuberant piece that abounds with sheer joy. In sharp contrast, Tchaikovsky's deeply romantic *Symphony No. 4* will celebrate the triumph of the human spirit over adversity, recounting the composer's own struggle to find happiness in the face of despair.



Concertmistress Tamara Smirnova-Safjar

January's celebration concert brings Boston Pops concertmistress Tamara Smirnova-Safjar to the Rogue Valley to perform Wieniawski's exquisite *Violin Concerto No. 2*. The Boston Symphony's worldwide search for a new concertmaster recently brought Ms. Safjar to the United States from her native Hungary. Already an artist of international stature, she has since become a familiar figure on PBS television.

In commemoration of Martin Luther King's birthday the weekend of this concert, Copland's *Lincoln Portrait* will celebrate our common humanity. The major orchestral work will be Beethoven's magnificent *Symphony No. 7*, a work that "reaches to the very heights of music," according to Shaw.

Brahms' *Symphony No. 4* will crown the February celebration. "This symphony speaks to mankind in the deepest way man can speak," says Shaw. "How can you thank a composer who gives you this?"

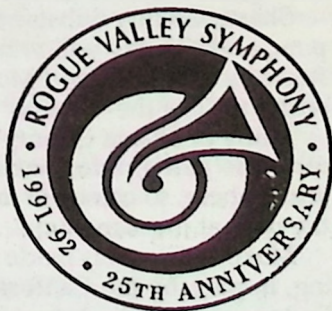


Cellist Steven Honigberg

The program will open with Borodin's dramatic *Prince Igor: Overture*, and will feature Lalo's fiery *Concerto for Cello and Orchestra* with Steven Honigberg as guest artist. The brilliant young cellist was launched into national prominence three years ago with the enormous success of the world premiere of the *Concert for Two Cellos* by David Ott, with Mstislav Rostropovich as conductor and David Teie and Honigberg, to whom the work is dedicated, as soloists.

A single work, Haydn's triumphant *Creation*, will top the symphony's silver anniversary in May. Larger than life, this massive oratorio quite literally celebrates the creation of the universe. Shaw and the full orchestra will be joined by choral directors Lynn Sjolund and Paul French, with the combined voices of the Rogue Valley Chorale, SOSC Chorus, and the Southern Oregon Repertory Singers in a fitting finale for a once-in-a-lifetime season of celebration.

Subscription concerts are performed in Ashland, Grants Pass, and Medford. Seating is open in the Grants Pass hall, but all seating is reserved in Ashland and Medford. Season tickets are available to the public now. "Excitement is running high," according to Phebe Ann Kimball, ticket supervisor. Call her at 488-2521 for information.



Nancy Golden is Publications Coordinator for the Rogue Valley Symphony and one of the Lithiagraph's eclectic band of theater reviewers.



# Make-A-Circus

## A Free Summer Family Fun Day In Shasta County

By Lisa Whipp

The little one-ring circus that invites children of all ages to run away and join it—if for only a few hours—will be back again on July 6.

Have you ever had the urge to run away and join the circus? If you have, and there's a child lurking in your psyche—or better yet, if you have children or grandchildren who you suspect harbor the same longing—the answer to your dreams is at hand.

Make-A-Circus will be in Shasta County on Saturday July 6. Last featured here as part of FreedomFest '89, the circus is back by popular demand and will be featured in an all-day event sponsored by the Shasta County Arts Council and Anderson Recreation and Parks at Anderson River Park.

The day will start at 10am with activities for children, including story telling, face painting, and penny carnival games. Various law enforcement groups will have booths with the DAREmobile and possibly McGruff the Crimefighter and others. There will be a variety of food, too, to please the heartiest appetites.

Then, from 12:30 to 4 p.m. comes the highlight of the day, Make-A-Circus. Celebrating its 18th year of presenting free participatory circus in parks throughout California, this San Francisco troupe carries on the grand old tradition of vaudeville, circus acts and good old-fashioned entertainment.

This year's main show is based on the Anancy stories of Caribbean folklore, which depict the antics of a scheming spider named Anancy and the lives of his animal friends on a mythical tropical island. An original play, it delights the audience while emphasizing self-esteem, individuality and self-confidence.

Then come the workshops, with Make-A-Circus members teaching children in the audience circus skills such as clowning, juggling, tumbling and stiltwalking.

The third part is where dreams come true, for this is where the workshop participants get to show off their new talents in the "kids' show," joined by the regular Make-A-Circus cast members.

Shasta County Substance Abuse will present a talent show from 4:30 to 6 p.m., and the day will wind up in good summer fashion with an Anderson Recreation and Parks "Mosquito Serenade" concert featuring "Cold Shot" with music of the '50s and '60s at 7 p.m.

Many of Shasta County's civic and non-profit organizations will be manning the game, informational and food booths which create the carnival atmosphere, so come out and support them. And have a fabulous fun day in the park at the same time!

Make-A-Circus is made possible by a grant from Target Stores with funding, in part, by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.



# Pow-Wow

## In Shasta County

By Lisa Whipp

The Third Annual Southern Cascade All Nations Pow-Wow and new Native American Art Show will be held on June 1 and 2 at the Intermountain Fairgrounds in McArthur.

The concept of Pow-Wow, in many places, has become a celebration of traditional ways and beliefs, of songs and dances passed down through the generations, of life without alcohol and drugs, and of the importance of education.

It's a participatory gathering, for non-Indians are welcomed to join the non-traditional inter-tribal dances. But even if you just sit as a spectator, you join in—you can't help it. Native Americans have a great sense of honoring, and you will be asked to participate in that honoring.

The American flag is carried in the grand entry with the Native American flag beside it, in stately procession. Last year's master of Ceremonies, Keith Taylor, said, "It is a time to honor all those who have gone to war. It is also for the ones who couldn't be here and the ones who have gone on—who have paid the ultimate price for our freedom."

For the non-native Americans who participate in the honoring dances, the experience can be extremely powerful. A World War II veteran from Burney said it was the only thing that ever got him to dance—a fact his wife quickly affirmed.

Another man, honored in the father's dance (on Father's Day) had tears in his eyes afterwards and could not put into words what he felt during the experience.

Host Drum will be Screaming Eagles from Klamath Falls. Head Woman Dancer will be Kenwah Ryan, of the Pit River tribe, from Redding, and Paiute Dean Barlese of Nixon, Nevada will serve as Head Man Dancer.

Featured again will be the Azteca Dancers from Sacramento, an incredible family group that performs the traditional dances of Mexico, complete with three-foot high feather headdresses and spectacular costumes.

Two of the finest hoop dancers on the west coast, Eddie Madril and Tony Fuentes, will perform with traditional dancer Adele Fuentes as the Four Winds Dance Group from Stockton.

Keith Taylor of McKinleyville will repeat his role as Master of Ceremonies, explaining the honoring dances and customs to the audience and encouraging their participation in non-traditional dancing. And Ajumawi Floyd Buckskin, of the Fall River Valley, will do the Eagle Dance.

New to the event is a Native American juried Art Show, which will feature both traditional and fine arts entries.

There will be plenty of good food, arts, crafts and various displays on hand, so if you're interested in Native American art, culture, music or dances—or simply want to experience something a little different in your life—make it a point to attend, and perhaps even participate in, the Pow-Wow. Camping is available.

Alcohol will not be allowed on the grounds.

The Pow-Wow is sponsored by the Southern Cascade Pow-Wow Committee, the California Arts Council and the Shasta County Arts Council.

*Lisa Whipp is Executive Director of the Shasta County Arts Council.*



# THE KATZ ARE COMING!

BY CAROL TOLLEFSON



*Tyber Katz clockwise from upper left: Vacation Kat, Chef Kat, and Fat Katz Littermates.*

Tolly's Gallery in Oakland, Oregon, is proud to present a special "Fat Kat Show of Tyber Katz," June 10 through July 10. This show of new works by Oregon artists, Peter and Patricia Tyber promises a hilarious look at overweight felines in a variety of fancied aspirations.

Tyber Katz are museum-quality, skillfully made wooden art dolls with horsehair whiskers, handcarved by Peter Tyber and hand-painted by his wife, Patricia. The dolls are produced in small, signed and numbered limited editions destined to become cherished heirlooms.

Tyber Katz received the 1990 Niche Award for Excellence in American Crafts and have been featured in *Country Living*, *Cats*, *Cat Fancy*, *Collector's Showcase*, and *Dolls Magazine*. Also *Catmopolitan* the 1998 book by Ilene Hochberg and *The Book of Christmas Dolls* by Anne Bahar, which will be released this winter, will contain Tyber Katz.

In addition to Tolly's Gallery, the Tyber Katz are represented in a number of shops and galleries in the United States, including Gumps, Walt Disney World, Sailors Valentine Gallery in Nantucket, Massachusetts, and Bill W. Dodge Collection and Gallery in Carmel, California.

Showcased at Tolly's will be a selection of Katz in the Fat Kat series. Standing approximately 22" tall and sure to captivate, the Katz will include among others a bulging tourist, a

jolly santa claws, a robust chef, a well-stocked fisherman, and a couch potato couple.

The Tybers have been creating the Katz for six years. Editions other than the Fat Katz include "Les Chats Tyber" (elegant Victorian families in silks and lace), "Puss 'n Boots," "Golfers," "Vintage Sleepers" (adorable sleeping kittens with handmade quilts in twig cradles), and "Prairie Katz and Kittens."

The inspiration for the Fat Kat series came on a spring morning over coffee, when one of their three cats, Pooker, slept blissfully on the couch with tummy protruding from breakfast. Pat asked, "What sort of kat would best portray Pooker?" Peter replied, "Definitely fat, lazy and happy."

As it turns out cats of Pooker's demeanor are legion and cat lovers everywhere have embraced the Tybers' fat kat.

There is no other art form in our gallery that holds as much charm or wide appeal. As this is the only Northwest presentation this year and a show not to be missed, be sure to visit Tolly's between June 10 and July 10.

Tolly's is at 131 N.E. Locust, Oakland, Oregon, 23 miles north of Roseburg, Exit 138 on I-5. Call (503) 459-1819 for more information.

*Carol and Terry Tollefson are owners and proprietors of Tolly's, a restaurant, ice cream parlor, antiques and fine art gallery in restored, turn-of-the-century Oakland, Oregon.*





# Begins Sixth Season

by Sonja Lynch

Gold Beach Summer Theatre raises the curtain on its three-month season July 5 with three light-hearted plays for summer entertainment on the coast.

Six years ago Gold Beach Summer Theatre, in conjunction with Willamette University, began theater in Gold Beach. 1991 will be the third year on its own, and it is growing each year. In the past, artistic directors from out of the area spent the summer in Gold Beach sharing their knowledge and talent. This year all three directors and all cast members are local, making the performances a true showcase of coastal talent.

*The Nerd*, by Larry Shue, centers on the hilarious dilemma of a young architect, William Cubbert. He is visited by a man he's never met, but who saved his life in Vietnam, Rick Steadman. William is delighted when Rick unexpectedly shows up at his apartment on the night of his 34th birthday party. But his delight soon fades as it becomes apparent that Rick is a hopeless "nerd" and a bumbling oaf with no social sense, little intelligence, and less tact. Rick's stay leads to one uproarious incident after another, until the normally placid William finds himself contemplating violence—a dire development which, happily is staved off by the surprising "twist" ending of the play.

Tom McCarthy of Gold Beach will be directing this production. Tom has directed several local productions in the past, and was seen as an actor last spring in *Greater Tuna*.

Play dates are July 5-7, 11-14, 18-20 and August 1-4, 8-11. Casting will be done in May and will be drawn from local talent.

*Pecos Bill and Slue Foot Sue Meet the Dirty Dan Gang*, by Tim Kelly, is a rollicking fun-filled show that will be co-directed by Sandy Kirk and John Muellner of Gold Beach. This duo had a great season hit in 1989 when they co-directed *How to Eat Like a Child*. Both are very talented actors in their own right, and enjoy working with, directing and developing talent in young people.

We are looking forward to gettin' the wagon rollin' West with this rip-roaring tall tale. It's a saga of Pecos Bill, who was raised by coyotes, and Slue Foot Sue, who likes to ride down the Rio Grande on a catfish. They come to a dusty town called Prairie Dog to aid

Granny, who is being threatened by Dirty Dan and his gang. These bandits quiver and shake whenever there is mention of soap and water. They hatch a plan to do Granny out of an unexpected fortune in gold. All manner of wild complications follow.

Play dates are August 15-18, 25, and 29-30. There are two special matinees for this show on August 24 and 31 at 2pm.

A cast of 15 young people appears in this production. We hope it for a return to our stage of some of the young people in our area, and a new experience for others.

*Belles*, by Mark Dunn, chronicles six sisters who hail from Memphis, but are now scattered all over the country. Only Peggy still lives in Memphis, where she cares for Mama. As the play opens Peggy is telephoning her sisters to tell them that Mama is in the hospital. Nothing serious—she just ate bad tuna!

The Walker sisters are a very diversified bunch! One is a ventriloquist who thinks of her dummy more as a child than a prop, another is an alcoholic, yet another is a whacked-out character named Sherry, who prefers to be called Dust, at least this month. Thirty-nine phone calls and two acts later, the audience will still be laughing. This play is a delight from start to finish!

Maggie Muellner, a talented actress and co-director of the 1990 spring production of *Greater Tuna*, will direct this play.

Performance dates are August 22-24, 31, and Sept. 1, 5-8, 12-15, and 19-21.

All shows start at 8pm and will be held at Docia Sweet Hall at the Curry County Fairgrounds in Gold Beach. Admission is \$7 for adults, \$5 for seniors, and \$2.50 for children aged 4-12. Refreshments will be available. Tickets may be reserved by calling the box office, (503) 247-2721, or by writing Gold Beach Summer Theatre, P.O. Box 1324, Gold Beach, OR 97444.

For information about accommodations, contact the Gold Beach Chamber of Commerce, 510 S. Ellensburg, Gold Beach, OR 97444; 1-800-452-2334 in Oregon, 1-800-542-2334 outside Oregon, or 247-7526 locally.

*Sonja Lynch is affiliated with Gold Beach Theater.*



# Bad Whiskey

By Linda Eckhardt

Uncle Otto never killed but one man and that was in the barbershop. He never would have done that, if that man hadn't of come in while he was getting a shave, and caught him laying back in the barber chair, relaxed and with his eyes closed and hot steamy towels up under his chin—but with his Stetson still planted on his head. Well anyway this man he says "Otto" and the barber sort of froze cause he saw this man was beginning to shuck his Winchester.

Uncle Otto rose up out of that barber chair; he was a tall man, a skinny man, but with the instincts of a cat. And he lunged at this man—his arms out and the white barber's sheet draped around him like a ghost suit. Well this man who'd come in to kill him (Uncle Otto had a lot of enemies you see) he got so excited that he just kept shucking those shells until they'd all popped out of the gun, so the fellow just grabbed it with both hands like a club and hit Uncle Otto on the Stetson. By this time Uncle Otto had fired from behind the white cloth and the man slumped in his place.

The barber was pasted back against his bar, one elbow in the talcum powder. "Self-defense" he muttered. "Self-defense if I ever seen it."

This was what gave Uncle Otto such a powerful reputation in Yorktown. Course Daddy always said it was his Stetson that saved him. If that gun barrel had come down on his bare head, he'd have been a goner Daddy said. As it was, he had a goose egg as big as an ice cream cone for nearly a week.

This story is not really about Uncle Otto. I only bring it up because of what you said. About kids and all. Cause if you think you've got trouble with your kid, what with marijuana and pornographic magazines being hid all over his room, how do you think Uncle Otto's mother felt?

Here she had this hot-headed kid who not only had fallen victim to drink at a very tender age, but also packed a pistol, had a bad temper, was a hopeless gambler, and for good measure, had shot out a hole in the left ear of his cowpony with a fortyfive one time when the pony acted like he was going to give him some trouble.

Everybody said Otto's horses always carried their head low. Most people thought he just bought dispirited animals but Daddy said that wasn't the way it was. He said Otto would go to the auction and look for the meanest, orneriest animal up for sale, then make it his sovereign duty to turn that animal into a trusty workhorse. Course I don't know. I wasn't there, you understand. I only know what they tell me.

But what I'm getting at is you can't always tell. I mean about boys. I know you are worried sick about that kid of yours, what with that music playing so loud you think you can see the sides of his room bulging in and out, in and out.

You got nothing to worry about. Think about Uncle Otto's mother. Here she'd had eleven kids. Her husband died when the youngest was eight and she had that whole ranch to run. Now you'd think she'd worry about blowflies and Mexicans, but no. What she worried about was Otto. Cause you got to understand about drink. In nineteen oh eight, drink was supposed to be reserved for Christmas. Like when Uncle Otto's mother would bring out her special homemade wine.

One time she discovered that Otto had been filching it all fall until she didn't have a thing to serve to the uncles and aunts and grewed up cousins on Christmas. It was the death of her. I mean the death of her. She knew that boy was trouble.

By the time he was fifteen Uncle Otto would go to town every Saturday night. Daddy said his mother would pace up and down that front porch until she heard Otto's horse cross the footbridge down over the creek. The bridge was made of wood and his horse was shod so she'd hear that wooden sound of loose planks ring out in the silence of false dawn. Then the poor woman could get a couple of hours sleep before church on Sunday.

So don't tell me about boys. Dealing drugs? What is dealing drugs compared to playing one-eyed jack with a pack of fast talkers from Kansas City? That's what Uncle Otto did the first time he drove the cattle to the railhead. And he was only seventeen.

Daddy—he was the eight-year-old, the fatherless boy raised by his mother, nine sis-



ters and this one older brother named Otto he said that Otto was gone two weeks too long and his mother was stalking that porch till she had the wood plumb wore out.

Well finally, here come Otto: He was so loaded down with money that he was jingling. He come in. The sisters gathered round. His mother sat down at the kitchen table and folded her hands. I don't know where Daddy was exactly. I guess he was stuck somewhere between Aunt Lulla and Aunt Tillie, looking. So Uncle Otto sat down and began to empty out his pockets. He had bills and coins stuck in every pocket. He had small bills tucked inside his hatband and big bills folded neat down inside his boots. Gold coins had wore out his left pocket and he had fastened it with a safety pin. He was pulling money out of every hole he could find. He had every cent of it on his person. His saddle bags was full of sand. Case anybody should have held him up he could throw down his saddle bags and get out of there fast and the robbers would have thought they'd got hold of the *Freundlich* holdings. He always rode a very fast horse and the way he had it figured he could have been away by the time they got the locks broke loose. The locks were brass. Just like the post office used.

Well anyway, Uncle Otto's mother's face nearly popped when she saw all that money. You got all that money for those cattle, she asked? Well sort of, he answered. I would never have known about how he had doubled his money and brought home twenty thousand dollars instead of ten if he hadn't told daddy the true story when the two of them went outside to rub down Dixie, his horse.

So don't tell me about teenagers coming home with large sums of money. And there couldn't be anything more dangerous than those men from Kansas City after they'd lost ten grand in one long night's worth of poker playing. When ten grand was ten grand. You think you've been through it? Think about Uncle Otto's mother. She was my grandmother you know.

Course I never knew her. She died before I was born. Locked herself in the bathroom and just died one day. Daddy always said it was Otto that killed her. Killed her with worry. She was sixty-eight years old and still worried about that boy of hers, Daddy always said. How old was Otto when she died? I guess he'd of been about forty years old then. He had the three older sisters, six younger ones and Daddy. Two dead. Oh he was running a gas station by then. It was the depression. The cattle had all been sold off and Otto had took his share and bought himself a gas station.

Know what Otto did to people who didn't pay? He'd run in and grab a gun out of the drawer and shoot out their back tires. Sheriff thought it was pretty funny. Most of the gas buyers in Yorktown were honest of course. What with Otto owning the only station.

But grandmother, that was what Otto's mother was to me, she worried. She always figured someone would kill Otto. Daddy said it wasn't a somebody who killed Otto. It was bad whiskey. He was seventy-four when he died and still preferred to buy his whiskey from a home still. Course prohibition was long since over, but he'd just got a preference. There was talk that it was revenge. But who'd want to take revenge on an old man? That's what Daddy always said. It was just bad whiskey. Why if Uncle Otto were here you know what he'd say to you about that old raffle ticket business? He'd just ask you one question. How many other boys do you know that is smart enough to figure out the price of the ticket that ain't printed on it? How many other boys figured out a way to double their money in the sixth grade? You got nothing to worry about. Nothing at all. No he ain't got a criminal mind. And no times are not different. Boys is just boys.

One time it was Uncle Otto saved the whole bunch of them. They were out on a cattle camp and Vernon, the hired man, was having a terrible nightmare. He was walking in his sleep. He was swinging his shotgun around on all the cowboys who were ringing the fire. Everbody was scared to death to say anything for fear that Vernon in his nightmare might just start shooting and kill a lot of innocent people. But Otto, who was always as quick as greased lightning, just whispered out into the black night—"Vernon? Where'd you hide your eggs?" And Vernon was so startled that he threw down the shotgun and lunged for Otto. Course by then the other cowboys jumped up and they shook Vernon till he woke up good.

See it was a common practice for the hired help to hide eggs out of the chicken yard and sell them on Saturdays for a little extra money. Otto and everybody else knew that Vernon was hiding eggs but it was sort of expected that nobody would say anything about it—so when Otto spoke of the eggs, it broke the spell and kind of woke Vernon up. Now that boy of yours is quick too. You just quit worrying about him. He's a lot like Uncle Otto. He'll be o.k.

What I really want to talk about is bad whiskey. Anybody warn that boy of yours



about bad whiskey? I mean to give him a talking to myself about that. It was the thing that killed Uncle Otto. You've got to tell that boy to be careful who he drinks with and to be careful what he drinks. He's seventeen now isn't he? Just the age Uncle Otto was when he first went up the trail.

Bad whiskey is a bad thing.

Now there was this fellow who made whiskey name of Binkley Fidge. Uncle Otto called him Bink but those who didn't know him called him Mr. Fidge. Well Bink and Uncle Otto would get back there in the and they would hide out these bottles see for Bink's regular customers. The way it worked during prohibition was this. Bink would hide these bottles in certain places. Under a certain cool rock or behind a bit of sage brush. Then directly he and Uncle Otto would go around on their horses and collect. What they would find under those self same rocks and behind those self same bushes was money and empty bottles.

And Uncle Otto had him a deal worked out with Binkley Fidge. If he would sometimes go around and make Bink's deliveries and pick up his empties, then Bink would keep him supplied. Sorter a barter you might say. And nobody ever pulled any funny stuff on Binkley Fidge cause he was a friend of Uncle Otto and everbody knew about the barber shop.

Well if Binkley Fidge had just of lived a little longer, old Uncle Otto might be around today to talk to that boy of yours but Bink got bit by a rattlesnake stickin' his hand in under a cool rock on a hot day. His business just kind of went to his son-in-law natural like. He was a stupid son of a bitch and it was his bad whiskey that got Uncle Otto. So you tell that boy of yours to watch out whose whiskey he is drinking cause bad whiskey is a bad thing.

But you know it's a funny thing about them rocks. I mean the way people would just go out there, regular, and trade off their empties for full ones and always pay. Nobody would welch on Binkley Fidge and Uncle Otto. You couldn't run a business that way today. Nosiree. If that boy of yours is selling dope, I bet he don't have a deal worked out like Bink and Uncle Otto did. Nobody knows about things like barber shops and stuff like that anymore. If people want to skip now—they just skip. Hell. The ones that skip the most looks like they're at the top of the pile.

That's why I don't worry about that boy of yours. Look at it this way. That boy has throwed his papers seven days a week for three years. He is steady. Reliable. I don't care if his grades ain't the best. He does his job. He gives a service and he collects his money.

You said he don't take no for an answer from some of those deadbeats in them apartments. He don't let 'em skip. He gets his money. He must be a little bit like Uncle Otto. He gets respect.

Now respect. That's something you either got or you don't. Everbody respected Uncle Otto. Even before the barber shop. I think I'm puttin' way too much stock on that barber shop incident. Why, his brother and sisters respected him from the time he was seventeen. He was the man of the house. His father was dead. He only had this one little kid brother, that was my daddy, and all those sisters who mostly took singing lessons.

Your boy ain't so different. Lots of boys grow up without fathers. Lots of boys become men early. That's why your boy is respected on his route. He's a man and people can feel it. I can feel it.

If Otto and Binkley Fidge and Vernon was here, they'd know that boy of yours is a man to be respected. I don't want you worrying anymore about that boy. He'll be back. He's no different from any other boy—except he's had to grow up fast. Won't hurt him.

Linda Eckhardt has published many short stories, six books, and has a novel in progress. She is well-known for her lively cookbooks, her latest being *Bread in the Fast Lane* (Crayon Publishing Co., to be released Fall, 1991). Eckhardt lives in Ashland and writes a weekly column in *Currents*, the magazine section of *The Grants Pass Courier*.

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We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Skidyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.



**Specials at a Glance**

Two summer traditions return to Jefferson Public radio this month. Concerts from the 1990 season of *The Oregon Coast Music Festival* can be heard Wednesdays at 7:30 pm on all FM stations, beginning June 5. And Raoul Maddox conducts the *Ashland City Band* Thursdays at 7:30 pm beginning June 20 (on all FM stations).

Celebrate the 20th anniversary of the nation's top independent blues record label, Alligator Records, as BluesStage presents live performances by Alligator artists and rare out-takes from the Alligator vaults, Saturday, June 22 at 9:00 pm on KSOR.

An original jazz composition for vibes by Benny Carter receives its premiere, with vibists Milt Jackson and Bobby Hutcherson, on *The American Jazz Radio Festival* Thursday, June 13 at 10:02 pm on KSOR.

And the Lyric Opera of Chicago concludes its 1991 broadcast season with a performance of Verdi's *Rigoletto*, with Leo Nucci singing the title role, Saturday June 22 at 10:30 am on KSOR.



**Volunteer Profile**

Joyce Oaks is one of the voices of *The Jefferson Daily*. She both hosts and produces interviews and features for Jefferson Public Radio's news department.

Joyce grew up on a ranch in eastern Wyoming, and in fact moved away from Wyoming just last June. How did she decide on Ashland? "This sounds crazy," she says, "but I had three friends, all of whom knew I wanted to move to the West Coast, and none of whom knew each other. And all three called me in a short span of time to say, 'You should move to Ashland.' "

She came to Jefferson Public Radio the way many of our volunteers do—she just walked by the studios and saw a sign recruiting news volunteers. Joyce was already a storyteller and published writer, so her choice of news was a natural.

A broadcast major at SOSOC, Joyce would eventually like to work as a documentary producer, focusing especially on social issues, until then, we can all enjoy her work on *The Jefferson Daily*.

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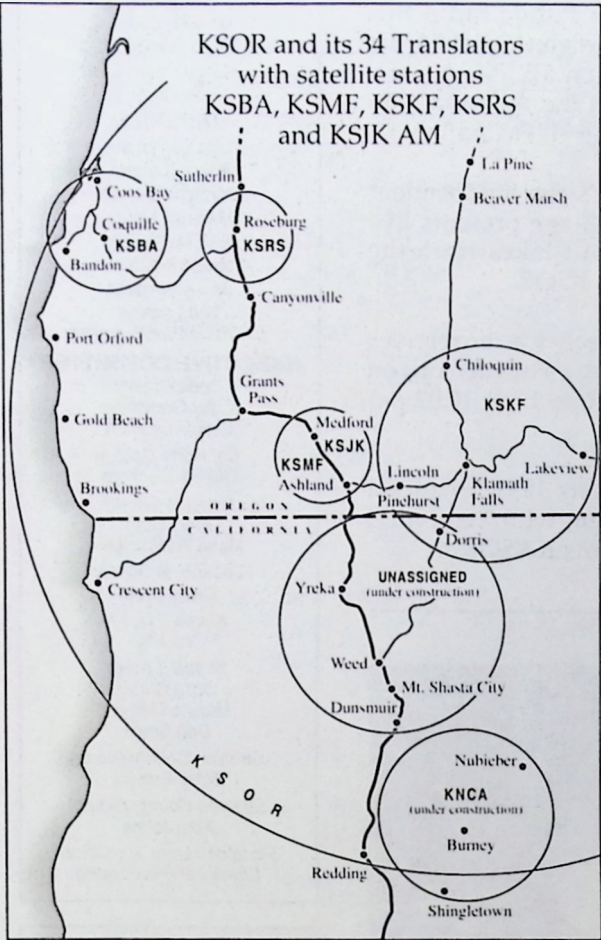
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 KSMF, Ashland/Medford 89.1 FM  
 KSKF, Klamath Falls 90.9 FM  
 KSBA, Coos Bay 88.5 FM  
 KSRS, Roseburg 91.5 FM  
 KSJK, Talent 1230 AM  
 KSOR, Ashland 90.1 FM  
 with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.1
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lake	88.1
Ft. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Redding	90.9
Roseburg	90.5
Sutherlin, Glida	89.3
Weed	89.5
Yreka, Montague	91.5



Jefferson Public Radio at a Glance



KSJK 1230 AM		Monday	
		5:00	Monitoradio Early
		6:00	BBC Newshour
		7:00	Morning Edition
		11:00	Monitoradio Early
		12:00	Soundprint/Talk of the Town (Monday)
		1:00	
		1:30	
		2:00	National Press Club (Tuesday)
		3:00	
		3:30	Horizons/Crossroads (Wednesday)

KSMF 89.1 FM		Monday	
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	KSOR News
		2:00	Bob & Bill (Monday)
			Bob & Bill (Tuesday)
KSBA 88.5 FM			
KSKF 90.9 FM			
KSRS 91.5 FM			

KSOR 90.1 FM  For dial positions in translator communities see page 19	Monday	Tuesday	Wednesday	
	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	5:00
	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	7:00
	10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00
	12:00 KSOR News	12:00 News	12:00 News	12:00
	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill	2:00
	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered	4:00
	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30
	9:00 Sci-Fi Radio	9:00 Joe Frank	7:30 Oregon Coast Music Festival	7:30
	9:30 Saratoga	10:00 Ask Dr. Science	9:00 Sound of Writing	9:00
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	9:30 Villette	10:00
	10:02 Post Meridian (Jazz)		10:00 Ask Dr. Science	10:02
			10:02 Post Meridian (Jazz)	12:00



Through Friday		Saturday	Sunday
W American zeette ursday)	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
Cambridge Forum / ing on Earth day)	5:00 All Things Considered	11:00 Wha D'Ya Know	10:00 Sound Money
Monitoradio	6:30 Marketplace	1:00 Soundprint	11:00 Sunday Morning
ciifica News	7:00 MacNeil-Lehrer Newshour	1:30 Talk of the Town	2:00 El Sol Latino
Monitoradio	8:00 BBC Newshour	2:00 BBC Newshour	8:00 All Things Considered
Marketplace	9:00 Pacifica News	3:00 Parents' Journal	9:00 BBC News
It Happens	9:30 All Things Considered	4:00 Car Talk	
	11:00 Sign-off	5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

Through Friday		Saturday	Sunday
o & Bill Wednesday)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
o & Bill Thursday)	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
o & Bill Friday)	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	2:00 United Airlines Presents
ian McPartland's mo Jazz Friday - 3:00)	9:00 State Farm Music Hall (Monday-Thursday)	2:00 Four Queens Jazz	3:00 Thistle and Shamrock
	10:00 State Farm Music Hall (Friday)	3:00 Marian McPartland's Piano Jazz	4:00 New Dimensions
		4:00 Studs Terkel	5:00 All Things Considered
		5:00 All Things Considered	6:00 State Farm Music Hall
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 Lyric Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 Nakamichi Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
Ashland City Band	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
e Show	9:00 Radio Kronos	10:00 The Blues	8:00 Sing Out's Songbag
Ask Dr. Science	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
American Jazz Radio Festival	10:02 Afro Fop		
Post Meridian (Jazz)	11:00 World Beat		



# KSOR 90.1 FM (For dial positions in translator communities see page 19)

## Monday through Friday Daytime

### 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.  
6:56 Russell Sadler's Oregon Outlook

### 7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, Also:

7:37 Star Date  
8:37 Ask Dr. Science  
9:57 Calendar of the Arts

### 10:00 am First Concert

Jun 3 M VAUGHAN WILLIAMS: Symphony No. 8

Jun 4 T SMETANA: String Quartet in E Minor

Jun 5 W HAYDN: Symphony No. 104

Jun 6 Th RODRIGO: *Fantasia para un gentilhombre*

Jun 7 F BEETHOVEN: Piano Concerto No. 5

Jun 10 M RAVEL: Trio in A Minor

Jun 11 T SCHUMANN: Symphony No. 4

Jun 12 W BARBER: Piano Sonata

Jun 13 Th MOZART: Symphony No. 38

Jun 14 F QUANTZ: Flute Concerto in D

Jun 17 M BEETHOVEN: String Quartet in B-flat, Op.18, No. 6

Jun 18 T DEBUSSY: Sonata for Flute, Viola and Harp

Jun 19 W CANTELOUBE: Songs of the Auvergne, series 2

Jun 20 Th GRIEG: Piano Concerto in A Minor

Jun 21 F DVORAK: Symphony No. 7

Jun 24 M BARBER: Violin Concerto

Jun 25 T MOZART: Piano Quartet No. 1

Jun 26 W PROKOFIEV: Romeo and Juliet, Suite No. 2

Jun 27 Th HAYDN: Organ Concerto No. 2 in D

Jun 28 F IVES: Symphony No. 3

### 12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

### 2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christlanson and Bill Morelock. Together they create an entirely new experience in classical music radio.

## FRIDAYS ONLY

### 3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA, KRSR and KSKF Saturdays at 3:00 pm).

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- Jun 7** Andy LaVerne joins Marian for some stirring duets and solos. LaVerne has worked with Woody Herman, Stan Getz, Eddie Daniels and a host of other jazz greats.
- Jun 14** Hazel Scott was a child prodigy on the piano. In this program, recorded in 1979, Hazel plays "All Too Soon," and "I Hadn't Anyone Till You."
- Jun 21** John Bunch plays with stylistic shadings of Fats Waller, Bud Powell, and Teddy Wilson, and he and Marian play an hour of swinging, traditional jazz.
- Jun 28** James Williams is a "young lion" of the jazz piano, and offers inspired treatments of both standards and his own compositions.

**4:00 pm All Things Considered**  
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

**4:30 pm The Jefferson Daily**  
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

**5:00 pm All Things Considered**  
Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

**6:30 pm Star Date**

**6:32 pm Siskiyou Music Hall**  
Louise Rogers is your host.

**Jun 3 M BEETHOVEN:** Symphony No. 1

**Jun 4 T HANDEL:** Concerto Grosso, Op. 6, No. 11

**Jun 5 W MOZART:** Bassoon Concerto

**Jun 6 Th STRAVINSKY:** *Dances Concertantes*

**Jun 7 F BACH:** English Suite No. 6

**Jun 10 M BRAHMS:** Variations on a Theme by Haydn

**Jun 11 T TCHAIKOVSKY:** Symphony No. 2

**Jun 12 W MOZART:** Violin Sonata in A, K. 526

**Jun 13 Th DEBUSSY:** *Prelude a l'Après midi d'un Faune*

**Jun 14 F BRAHMS:** Variations on a Theme by Handel

**Jun 17 M BIZET:** Symphony in C

**Jun 18 T POULENC:** Piano Concerto

**Jun 19 W VILLA-LOBOS:** *A prole do Bebe*

**Jun 20 Th BACH:** Mass in A

**Jun 21 F RIMSKY-KORSAKOV:** Symphony No. 2

**Jun 24 M HANSON:** Symphony No. 2 ("Romantic")

**Jun 25 T KODALY:** "Peacock" Variations

**Jun 26 W WEBER:** Seven Variations for Piano and Clarinet, Op. 33

**Jun 27 Th HOLST:** *Egdon Heath*

**Jun 28 F BEETHOVEN:** Piano Sonata in C, Op. 2, No. 3


## Gray Whale

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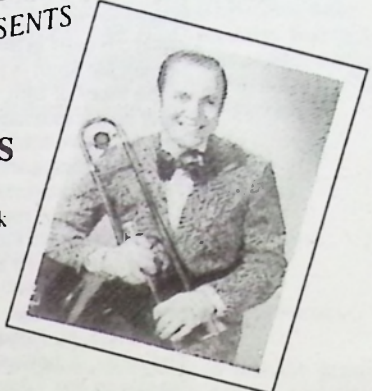
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**Monday through Friday Evenings**

**MONDAYS**

9:00 pm **Sci-Fi Radio**

Radio adaptations of classic stories by the greatest contemporary science fiction writers.

**Jun 3** *Frost and Fire*, part one, by Ray Bradbury. Imagine a planet where the aging process is so speeded up that a human life span is just eight days. This is the story of Sim, a boy who desperately seeks to escape the fate of growing old before his time.

**Jun 10** *Frost and Fire*, part two.

**Jun 17** *The Cold Equations*, by Tom Goodwin. A spaceship of mass "M" requires "X" amount of fuel to travel safely to its destination. But what if there's a stowaway?

**Jun 17** *Close Encounter with the Deity*, by Michael Bishop, and part one of *Sundance*, by Robert Silverberg. In the first story, a brilliant, disabled scientist travels to the edge of the universe to witness creation. In "Sundance," an American Indian works on a world being prepared for human colonization.

**Jun 24** *Sundance*, part two.

9:30 pm **Saratoga**

From the producer of *Ruby*, this series takes a witty stroll through the lives and neuroses of a group of fictional characters who live a gracious life in Saratoga Springs

**Jun 3** *Stuffed*. With his debt to Blue Jaw looming, Pipes realizes he's got a Weasel on his back.

**Jun 10** *Taking Aim*. Gypsy introduces Rocky to the magical powers of Saratoga's waters, prompting a spiritual showdown with New Age Nancy.

**Jun 17** *The Hit Man Cometh*. As Ducks and Penny make up and make plans, Weasel Ricardo slithers into town to settle Blue Jaw's debt with Pipes.

**Jun 24** *Strange to Meet You*. While turkey hunting, Penny and Ducks encounter a large, feathered, poetry-reading creature.

10:00 pm **Ask Dr. Science**

He knows more than you do.

10:02pm **Post Meridian Jazz**

**TUESDAYS**

9:00 pm **Joe Frank**

10:00 pm **Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

10:02pm **Post Meridian Jazz**

With John Foster

**WEDNESDAYS**

7:00 pm **Music Memory**

As a partner in this public school music education program, Jefferson Public Radio plays a different work each week for students participating in Music Memory.

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**7:30pm The Oregon Coast Music Festival**  
Three concerts recorded during the festival's 1990 season.

**Jun 5** Gary McLaughlin conducts the Symphony No. 29 in A, K. 201; the Prelude and Liebestod from *Tristan und Isolde* by Wagner; the Symphonic Variations for Piano and Orchestra by Franck, with soloist Jill Timmons; and The Sea by Frank Bridge.

**Jun 12** The Festival Chamber Players perform the Piano Trio in G, Op. 9, No. 1 by Beethoven; Three Violin Duets by Shostakovich; Overture on Hebrew Themes, Op. 34 by Prokofiev; Three Pieces for Clarinet by Stravinsky; and the Piano Quartet No. 3 in C Minor, Op. 60 by Brahms.

**Jun 19** Guest conductor William McGlaughlin, host of American Public Radio's *St. Paul Sunday Morning*, leads the orchestra in *Overture of the Season*, Op. 89 by Thomas Svoboda; *Appalachian Spring* by Copland; and the Symphony No. 1 in C Minor, Op. 68 by Brahms.

**9:00 pm The Joseph Conrad Festival**  
A BBC production of three of Conrad's most famous stories.

**May 15** *The Secret Agent* concludes

**9:00 pm The Sound of Writing** (beg. May 22)  
Interpretations of contemporary short stories.

**Jun 5** "Where is Here?" by Joyce Carol Oates, "Gold Coast," by Stuart Dybek, and "The Dreamer's Portrait," by Rosario Ferre.

**Jun 12** "The Twain," by Liza Field, and "What's New, Love?" by Wright Morris.

**Jun 19** "The Football Factory" by John Updike and "A Rule of Travel" by James Thomas.

**Jun 26** "Cloud" by Joy Williams, and "Piano Lessons," by David Michael Kaplan.

**9:30 pm Villette**  
A BBC adaptation of the Charlotte Bronte novel.

**Jun 5** Lucy is reunited with her godmother, Mrs. Bretton, who now lives in Villette with her son, Graham—alias, Dr. John!

**Jun 12** The holiday's over, Lucy reluctantly leaves the Brettons and returns to school.

**Jun 19** One evening during an outing to the theatre, Lucy and Dr. John go to the assistance of a young girl, Paulina de Bassompierre, whose collar bone has been fractured in an accident.

**Jun 26** The hot-tempered Paul pays increasing attention to Lucy Snowe. Dr. John has fallen in love with Paulina de Bassompierre.

**10:00 pm Ask Dr. Science**

**10:02 pm Post Meridian Jazz**

#### THURSDAYS

**7:30 pm The Ashland City Band** (Beg. 6/20)  
Move the radio out to the porch and join us for a summer tradition as Raoul Maddox conducts the band.

**10:00 pm Ask Dr. Science**

**10:02 pm American Jazz Radio Festival**  
A weekly series of jazz in performance, produced by NPR.

**Jun 6** From the 1988 Texas Jazz Festival, Latin percussionist Poncho Sanchez

opens for Diane Schuur and the Count Basie Orchestra.

**Jun 13** From the 1990 Classical Jazz Series, "Good Vibes with Benny Carter" presents the premiere of an original suite by Benny Carter, commissioned by Lincoln Center, which features vibists Milt Jackson and Bobby Hutcherson.

**Jun 20** Saxophonist Benny Golson leads his own quartet, and then premieres his newly commissioned "Stage Center" with the William Paterson College Jazz Ensemble, conducted by Rufus Reid.

**Jun 27** Bassist Milt Hinton's 80th birthday party, recorded June 23, 1990, brings together Wynton Marsalis, Joe Williams—and a dozen bassists!

**12:00 pm Post Meridian Jazz**  
The best in jazz. Call in your requests.


#### FRIDAYS

**8:00 pm San Francisco Symphony**  
Individual programs to be announced.

**10:00 pm Ask Dr. Science**  
A Friday night dose of Duck's Breath Humor.

**10:02 pm Afropop Worldwide**  
Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

**11:02 pm World Beat**  
Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.



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**Saturdays**

**6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
**7:37 Star Date**

**8:00 am Ante Meridian**  
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:  
**8:30 Nature Notes with Frank Lang**  
**9:00 Calendar of the Arts**

**10:00 am Jazz Revisited**

**10:30 am Lyric Opera of Chicago**

**Jun 1 Lucia Di Lammermoor** by Donizetti. Donato Renzetti conducts, and the cast includes June Anderson, Alfredo Kraus, Jonathan Summers, and Francesco Ellero D'Artegna.

**Jun 8 Eugene Onegin** by Tchaikovsky. Bruno Bartoletti conducts, and the cast includes Wolfgang Brendel, Anna Tomowa-Sintow, Vyacheslav Polozov, and Dmitri Kavrakos.

**Jun 15 Alceste**, by Gluck. Gary Bertini conducts, and the cast includes Jessye Norman, Chris Merritt, John Brandstetter, and Mark Doss.

**Jun 22 Rigoletto**, by Verdi. John Fiore conducts, and the cast includes Leo Nucci, Patrizia Pace, Francisco Araiza, Kevin Langan, and Robynne Redmon.

**10:30am NPR World of Opera**

**Jun 29 Turandot**, by Puccini. The Greater Miami Opera production, conducted by Willie Anthony Waters, includes Linda Kelm, Vyacheslav Polozov and Cynthia Haymon in the cast.

**2:00 pm Nakamichi International Music Series**  
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.

**Jun 1** Zoltan Pesko conducts the Berlin Radio Symphony in the Second Orchestral Set by Charles Ives; the Piano Concerto in C, Op. 15 by Beethoven, with soloist Rudolf Buchbinder; and the Symphony No. 9 in E Minor ("New World") by Dvorak.

**Jun 8** The Keller Quartet performs the String Quartet No. 14 in D Minor ("Death and the Maiden") by Schubert; Camerata Koln performs music by Fasch and Telemann; and the Dresden Kreuzchor sings secular music of Peuerl, Lassus, Schubert and Distler.

**Jun 15** The Brindisi Quartet performs the String Quartet No. 2 in C, Op. 36 by Britten; and Michael Gielen conducts the Southwest German Radio Symphony and the Men of the Freiburg Vocal Ensemble, with pianist David Lively in the Concerto for Piano and Orchestra with Male Choir by Busoni.

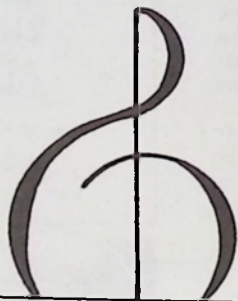
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**Jun 22** The Manfred Quartet performs the String Quartet No. 3 in B-flat, Op. 67 by Brahms; the Cassatt Quartet performs the String Quartet No. 4 by Bartok; and harpist Abigail Pratt, flutist Fedra Borrás, and violist Fernando Villegas perform music by Debussy and Grandjany.

**Jun 29** Heinz Wallberg conducts the New Zealand Symphony in Beethoven's Leonore Overture No. 3; The World Premiere of *Voices of Ocean Winds* by Cresswell; and the Piano Concerto No. 1 in B-flat, Op. 23, with pianist Peter Donohoe.

**4:00 pm** **The Studs Terkel Almanac**

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

**Jun 1** Studs welcomes folksingers Sandy and Caroline Paton.

**Jun 8** Historian Gary Wills discusses his book, *Under God: religion and American Politics*.

**Jun 15** Photographer Gordon Parks talks about his autobiography, *Voices in the Mirror*.

**Jun 22** Studs reads two short stories by Walter Toman: "The Human Ring," and "The Meek Shall Inherit."

**Jun 29** Child psychiatrist Robert Coles talks about his book, *The Spiritual Life of Children*.

**5:00 pm** **All Things Considered**

**6:00 pm** **Star Date**

**6:02 pm** **Whad'Ya Know?**

Not much. You? Michael Feldman hosts this comedy show.

**8:00 pm** **Sandy Bradley's Potluck**

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

**9:00 pm** **Bluesstage**

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

**Jun 1** A showcase of soul includes Irma Thomas, Carla Thomas, and the late Big Twist.

**Jun 8** John Hammond appears at Manny's Car Wash in New York.

**Jun 15** *BluesStage* celebrates the 1990 Grammy winners, with performances by the Neville Brothers, John Lee Hooker, Dr. John, and host Ruth Brown.

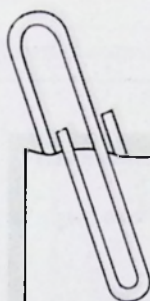
**Jun 22** A celebration of the 20th Anniversary of Alligator Records features rare recordings from the Alligator vaults.

**Jun 29** New Orleans pianist Eddie Bo performs solo as well as with Meters' bassist George Porter.

**10:00 pm** **The Blues**

Great blues from Chicago style to delta style, and in-between.

**2:00 am** **Sign-Off**



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## Sundays

- 6:00 am Weekend Edition**  
National Public Radio's weekend news magazine. Includes:  
**7:37 Star Date**
- 9:00 am Monitoradio**  
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.
- 10:00 am Micrologus**  
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.
- 10:30 am St. Paul Sunday Morning**
- Jun 2** The Emerson Quartet performs music by Ives, Debussy, Ravel and Shostakovich.
- Jun 9** In a performance recorded in London, the Guildhall String Ensemble performs music by Britten, Holst, Walton, Delius, Peter Warlock, Gerald Finzi and John Ireland.
- Jun 16** Violinists John Holloway and Andrew Manze, cellist Susan Sheppard, harpsichordist John Toll and theorbo player (theorbist?) Nigel North perform music from the renaissance and early baroque.
- Jun 23** The King's College Choir, Cambridge, performs music by Brahms, Bach, Britten, Orlando Gibbons, Henry George Ley, Peter Philips, and Herbert Howells.

- Jun 30** Musicians of the Wallace Collection perform works by Gabrieli, Scheldt, Frescobaldi, and others.
- 12:00 n The Chicago Symphony**  
Concerts from the 100th Anniversary season.
- Jun 2** Sir Georg Solti conducts a concert performance of Verdi's opera *Otello*, with tenor Luciano Pavarotti, soprano Kiri Te Kanawa, baritone Leo Nucci, bass Alan Opie, and the Chicago Symphony Chorus.
- Jun 9** Jahja Ling conducts Five Pieces for Orchestra, Op. 16 by Schoenberg; the Symphony No. 7 in C, Op. 105 by Sibelius; and the Symphony No. 7 in A, Op. 92 by Beethoven.
- Jun 16** Claudio Abbado conducts *The Nutcracker* Suite, Op. 71a by Tchaikovsky; the Cello Concerto in A Minor, Op. 129 by Schumann, with soloist Natasha Gutman; and the Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams") by Tchaikovsky.
- Jun 22** Erich Leinsdorf conducts the Symphony in C by Stravinsky (a work premiered by the CSO fifty years ago); and the *Carmen* Suite for Percussion and Strings (after Bizet) by Rhodion Shchedrin.
- Jun 29** Christoph Eschenbach conducts the Symphony No. 3 in D Minor by Mahler, with mezzo-soprano Birgitta Svenden, and Women of the Chicago Symphony

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Chorus, and the Glen Ellyn Children's Chorus.

- 2:00 pm United Airlines Presents**  
Programs to be announced.
- 3:00 pm The Thistle and Shamrock**  
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**  
This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.
- Jun 2 *Natural Insight***, with Ligia Dantes. The founder of the Self-Studies Foundation talks about how observing our thoughts and feelings can lead to insight and natural wisdom.
- Jun 9 *Of Kings and Warriors***, by Robert Moore. Moore discusses the four archetypes—King, Warrior, Magician and Lover—which he says dwell within every person.
- Jun 16 *Monday Night Revisited***, with Stephen Gaskin. The spiritual teacher of the "Monday Night Classes" in San Francisco in the '60s, and co-founder of The Farm in Tennessee (the world's largest commune), talks about The Farm's 20 year history of community experience and grassroots projects.
- Jun 23 *Giving Away the Wisdom***, with Jamie Sams. This "psychic archaeologist" and Native American medicine teacher talks about her initiation into Native American spiritual wisdom.
- Jun 30 *Attracting Abundance***, with Arnold Patent. Patent calls abundance "the natural state of the universe," and says we should allow generosity and mutual support to guide our lives.
- 5:00 pm All Things Considered**  
National Public Radio's award-winning nightly news magazine.
- 6:00 pm Star Date**
- 6:02 pm The Folk Show**  
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.
- 8:00 pm The Songbag**  
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.
- 9:00 pm Possible Musics**  
New age music from all over the world. The program also includes:  
**11:00 Music From The Hearts Of Space**
- 2:00 am Sign-Off**

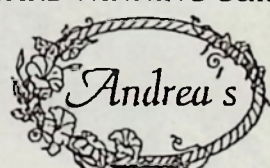


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## Monday through Friday

- 5:00 am Morning Edition**  
This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:  
**6:50** Local and regional news.  
**6:56** Russell Sadler's Oregon Outlook
- 9:00 am Ante Meridian**  
Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:57 **Calendar of the Arts**
- 10:00 am First Concert**
- Jun 3 M VAUGHAN WILLIAMS:** Symphony No. 8
  - Jun 4 T SMETANA:** String Quartet in E Minor
  - Jun 5 W HAYDN:** Symphony No. 104
  - Jun 6 Th RODRIGO:** *Fantasia para un genilhombre*
  - Jun 7 F BEETHOVEN:** Piano Concerto No. 5
  - Jun 10 M RAVEL:** Trio in A Minor
  - Jun 11 T SCHUMANN:** Symphony No. 4
  - Jun 12 W BARBER:** Piano Sonata
  - Jun 13 Th MOZART:** Symphony No. 38
  - Jun 14 F QUANTZ:** Flute Concerto in D
  - Jun 17 M BEETHOVEN:** String Quartet in B-flat, Op. 18, No. 6
  - Jun 18 T DEBUSSY:** Sonata for Flute, Viola

**Jun 19 W CANTELOUBE:** Songs of the Auvergne, series 2

**Jun 20 Th GRIEG:** Piano Concerto in A Minor

**Jun 21 F DVORAK:** Symphony No. 7

**Jun 24 M BARBER:** Violin Concerto

**Jun 25 T MOZART:** Piano Quartet No. 1

**Jun 26 W PROKOFIEV:** *Romeo and Juliet*, Suite No. 2

**Jun 27 Th HAYDN:** Organ Concerto No. 2 in D

**Jun 28 F IVES:** Symphony No. 3

## 12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm Bob and Bill

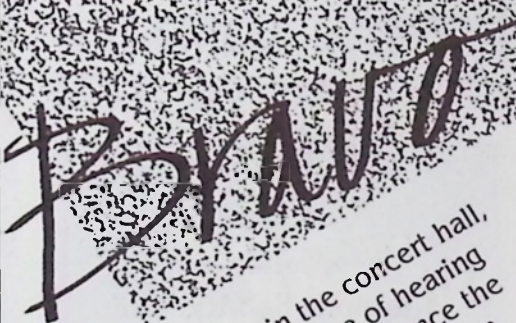
New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

## FRIDAYS ONLY

### 3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

**Jun 7** Andy LaVerne joins Marian for some stirring duets and solos. LaVerne has worked with Woody Herman, Stan Getz, Eddie Daniels and a host of



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- other jazz greats.
- Jun 14** Hazel Scott was a child prodigy on the piano. In this program, recorded in 1979, Hazel plays "All Too Soon," and "I Hadn't Anyone Till You."
- Jun 21** John Bunch plays with stylistic shadings of Fats Waller, Bud Powell, and Teddy Wilson, and he and Marian play an hour of swinging, traditional jazz.
- Jun 28** James Williams is a "young lion" of the jazz piano, and offers inspired treatments of both standards and his own compositions.

**4:00 pm All Things Considered**  
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

**6:30 pm The Jefferson Daily**  
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

**7:00 pm Siskiyou Music Hall**  
Louise Rogers is your host.

**Jun 3 M BEETHOVEN:** Symphony No. 1

**Jun 4 T HANDEL:** Concerto Grosso, Op. 6, No. 11

**Jun 5 W MOZART:** Bassoon Concerto

**Jun 6 Th STRAVINSKY:** *Dances Concertantes*

**Jun 7 F BACH:** English Suite No. 6

**Jun 10 M BRAHMS:** Variations on a Theme by Haydn

**Jun 11 T TCHAIKOVSKY:** Symphony No. 2

**Jun 12 W MOZART:** Violin Sonata in A, K. 526

**Jun 13 Th DEBUSSY:** *Prelude a l'Après midi d'un Faune*

**Jun 14 F BRAHMS:** Variations on a Theme by Handel

**Jun 17 M BIZET:** Symphony in C

**Jun 18 T POULENC:** Piano Concerto

**Jun 19 W VILLA-LOBOS:** *A prole do Bebe*

**Jun 20 Th BACH:** Mass in A

**Jun 21 F RIMSKY-KORSAKOV:** Symphony No. 2

**Jun 24 M HANSON:** Symphony No. 2 ("Romantic")

**Jun 25 T KODALY:** "Peacock" Variations

**Jun 26 W WEBER:** Seven Variations for Piano and Clarinet, Op. 33

**Jun 27 Th HOLST:** *Egdon Heath*

**Jun 28 F BEETHOVEN:** Piano Sonata in C, Op. 2, No. 3

**9:00 pm State Farm Music Hall**  
(Begins at 10:00 pm on Fridays.)  
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Dennis Moore present classical music through the evening.

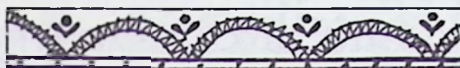


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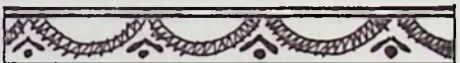


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## Saturdays

- 6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
**7:37 Star Date**
- 10:00 am Car Talk**  
The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am Vintage Jazz**
- 2:00 pm Four Queens Jazz Night**
- 3:00 pm Marlan McPartland's Piano Jazz**  
A repeat of Friday's broadcast.
- 4:00 pm The Studs Terkel Almanac**  
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- Jun 1** Studs welcomes folksingers Sandy and Caroline Paton.
- Jun 8** Historian Gary Wills discusses his book, *Under God: religion and American Politics*.
- Jun 15** Photographer Gordon Parks talks about his autobiography, *Voices in the Mirror*.
- Jun 22** Studs reads two short stories by Walter Toman: "The Human Ring," and "The Meek Shall Inherit."
- Jun 29** Child psychiatrist Robert Coles talks about his book, *The Spiritual Life of Children*.

**5:00 pm All Things Considered**

**6:00 pm State Farm Music Hall**  
Sponsored by Southern Oregon State Farm Insurance agents, hosts Scott Kuiper and Dennis Moore present classical music through the evening.

## Sundays

- 6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
**7:37 Star Date**
- 9:00 am Jazz Sunday**
- 3:00 pm The Thistle and Shamrock**  
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**  
See KSOR listings, page 29, for individual programs.
- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**  
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Scott Kuiper present classical music through the evening.

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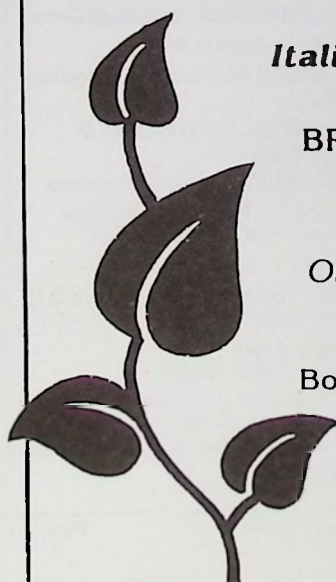
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# Speaking of Words

by Wen Smith

## Of Words and Butterflies

My fourth-grade teacher wore thick glasses and stood no more than my own ninth-year height. She was velvet sheathing steel, permissive but demanding, spinning our lives into threads of diversion and challenge. By unseen wizardry, she made each of us twenty kids the center of a world in a raindrop.

Her secret, unsuspected by us then, seems simple now: she cared less for teaching than for learning and beguiled us into allowing her to learn with us.

An earthquake had threatened our brick school building, so our habitat was a temporary bungalow. The ordinary classroom slipped into an enchanted metamorphosis and burst into garden and aquarium, observatory and lab, library and zoo. It teemed with animal, vegetable, mineral, and other continuous wonder.

We had no lessons, only projects and experiments, our reports on things we saw and heard, our debates over what they all meant. We had world enough and time, and she cajoled us into putting both to use. We twenty lucky pilgrims attacked the mysteries in their infinite variety, our teacher ajourney beside us, somehow never between us and the light.

With her help we started an Astronomy Club, built our own telescope, and on warm spring nights went stargazing. Our Philatelic Society (we loved the term) wrote to far off lands asking consuls to send us stamps. When the stamps took us to the Netherlands, our Garden Club raised tulips. When we sailed the Pacific, we ate poi and fashioned taro-leaf skirts. We memorized the Hawaiian words of "Aloha Oe," and learned to dance with swaying hips and hands.

We lived close to earth and air and living things. After we built cages for birds and hamsters and tanks for fish, we then took turns at the feeding and cleaning. Dozens of wondrous creatures tolerated our sharing of their lives, allowed us to see how they were born, lived and reproduced, and died.

I cannot remember that any of us brought apples to our teacher. We brought caterpillars. She showed us how to nourish those furry

crawlers. We waited as they crusted over and slept, then watched them explode into butterflies, brilliant colors softened by a magical dust on their wings. If we touched them, she warned, that dust would come off on our fingers, and the butterflies might die. Of course, once dead, a butterfly became a "specimen," and we could pin it down, label it, and preserve its beauty in our collection under glass. But its wings would never flutter again.

Words, too, took life. We learned to spell, I think mostly without pain. We "published" our own magazine, *Pastime*, writing about the wonders we had seen or could imagine. Some wrote verses and read them at meetings of our Poets' Workshop.

Daily we sat in a circle to read aloud, taking turns. Dick and Jane were yet unborn and Dr. Seuss unknown, so our books told us of creation and evolution (yes, both), of rivers and oceans, of rocks and mountains, of famous people, of curious places that we would surely someday see.

Reading aloud, we discovered that the sounds of words make music, that sentences and paragraphs move in enchanting parades and dance to frolicking, mysterious, and monthly rhythms.

Once as I read aloud in my turn, the teacher saw me pointing my place with a finger. Gently she lifted my hand and said with a frown, "Don't put your fingers on the words." Instantly I understood that words, like butterflies, have wings, and knew that no word, while it throbs with life, should be pinned down.

When our year came to its end, we were astonished that she was to be our teacher again in fifth grade. We had graduated, and she had apparently learned enough to keep up with us. To our delight, after another year, the same happened again as we went on into sixth.

We've kept in touch, my teacher and I and many among that blessed score. Most, I suppose, are still pilgrims on the incredible voyage that began in our fourth year of school.

Those decades ago I was unaware (no doubt most of us were) that her marathon class was an experiment in education, didn't know that such classes would disappear and that Dick and Jane and the Grinch and then Big Bird would change the world.

What's this we hear today: dropout and

*Continued on Page 36*



## Monday through Friday

- 5:00 am Monitoradio Early Edition**  
Pat Bodnar hosts this weekday news-magazine, produced by the *Christian Science Monitor*.
- 6:00 am BBC Newshour**  
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 am Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
- 12:00 n MONDAY: Soundprint**  
American Public radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: National Press Club**  
Presentations by major newsmakers, recorded live at Washington D.C.'s National Press Club luncheons.
- WEDNESDAY: Horizons**  
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: New American Gazette**  
Speeches by authors, artists, politicians, and public figures, recorded at the Ford Hall Forum.
- FRIDAY: Cambridge Forum**  
Each week, speakers on this program probe issues of public concern—not the passing headlines, but the news behind the news.

- 12:30 pm MONDAY: The Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- WEDNESDAY: Crossroads**  
NPR's weekly magazine devoted to issues facing women and minorities.
- FRIDAY: Living on Earth**  
National Public Radio's newest magazine program focuses each week on issues of critical environmental concern.
- 1:00 pm Monitoradio**  
The afternoon edition of the *Christian Science Monitor's* newsmagazine.
- 1:30 pm Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitoradio**
- 3:00 pm Marketplace**  
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 pm As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 pm The Jefferson Daily**  
Jefferson Public Radio's weekday news magazine, including news from around the region.
- 5:00 pm All Things Considered**  
Robert Siegel, Linda Werthelmer and Noah Adams host NPR's evening news magazine.

# News You Can Trust

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- 6:30 pm **Marketplace**  
A repeat of the 3:00 pm broadcast.
- 7:00 pm **MacNell-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.
- 8:00 pm **BBC Newshour**
- 9:00 pm **Pacifica News**
- 9:30 pm **All Things Considered**  
A repeat of the 5:00 pm broadcast.
- 11:00 pm **Sign Off**

## Saturdays

- 6:00 am **Weekend Edition**  
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am **Whad'Ya Know?**  
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm **Soundprint**  
American Public Radio's weekly documentary series.
- 1:30 pm **Talk of the Town**  
A repeat of Monday's program.
- 2:00 pm **BBC Newshour**  
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm **The Parents Journal**  
Host Bobbie Connor talks with leading experts in the field of parenting. Each program covers different topics of vital interest to parents.
- 4:00 pm **Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm **All Things Considered**  
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm **Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm **All Things Considered**  
A repeat of the 5:00 pm broadcast.
- 9:00 pm **BBC News**
- Midnight **Sign Off**

## Sundays

- 6:00 am **Weekend Edition**  
Llane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am **Sound Money**  
Bob Potter's weekly program of investment advice.
- 11:00 am **CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm **El Sol Latino**  
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm **All Things Considered**  
The latest news from NPR.
- 9:00 pm **BBC News**
- Midnight **Sign Off**

*KSJK AM 1230 regular programming is subject to pre-emption by live coverage of news conferences, congressional hearings, and other special news broadcasts.*

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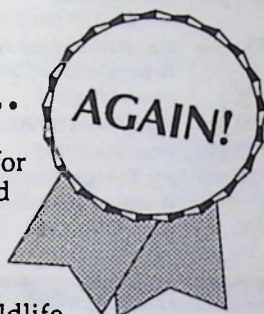
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IN DOWNTOWN ASHLAND



## Jefferson Public Radio's News Department Cited for Excellence in News Broadcasting...



Jefferson Public Radio's news department has won awards for excellence in news broadcasting from the Associated Press and the Society of Professional Journalists (SPJ).

The Oregon Associated Press Broadcasters Association Excellence in Broadcast Journalism Awards for this year went to V.J. Gibson for best feature story; and to JPR News Director Annie Hoy for best use of



*V.J. Gibson, Annie Hoy, and Louise Rogers.*

sound. V.J. was cited for a story she produced about the ivory identification process at the U.S. Fish and Wildlife Service's Wildlife Forensics Lab in Ashland.

Annie's Story followed a group of elementary school students through a series of science projects they conducted at Southern Oregon State College.

This is the second year in a row Jefferson Public Radio has won first place awards from the Associated Press.

Three news staffers also won awards in the 1990 Pacific Northwest Excellence in Journalism contest sponsored by SPJ; and were chosen from among entries from Oregon, Washington, Alaska, Idaho, Montana, and Hawaii. The three winners were Annie Hoy, Louise Rogers, and Harlan Johnson.

Congratulations to News Director Annie Hoy and the entire news department for their excellent work.

## Speaking of Words *Continued from page 33*

illiteracy, boredom and failure, drugs and suicide? Despite city lights and smog, isn't today's sky still full of stars, the challenge of flight now even more exciting? Despite the asphalt jungle, are there no more lovely crawling, burrowing things, no more birds and fish, postage stamps and alluring places? Are there no more tulips? Despite television, are there no more books to stir the inward fancy? Are there fewer words to dance and frolic, fewer butterflies with dusty wings?

Are there fewer teachers with permissive smile and demanding frown and the abiding passion to learn, not merely teach? Are not more money and effort spent, per pilgrim, on our children and grandchildren than was dreamed of in that spring of our enchantment?

Let me start a rumor: It is all still there, that exciting world of words and butterflies. Lately we're told such classes, each a world in a raindrop, may be coming back, opening other young voyagers to the grand adventure. And somewhere, no doubt, are other teachers smart and wise enough to keep up—and stand out of the light.

Some time ago, seeing her again, I reminded my teacher how she taught me not to finger the magical dust of words lest they should

die. She laughed, saying I had learned more than she taught. She had meant only that following the words with a finger would slow my reading. She had never heard of Evelyn Wood.

Later in a speed-reading course I learned to pace with fleeting fingertips. But for months, reading thousands of words a minute, I could not read with pleasure. I soon went back to my old pace, savoring the words, hearing their music, seeing their colors, feeling their rhythms, knowing them as friends.

My teacher nears her nineties now. The glasses are thicker, and she is being forced to use Braille. Although she lifted my hand from the page so long ago, soon her own fingers will have to touch every word she reads. No matter. She has a soft touch, and I know those fingers will bring to her mind all the colors, the sounds, the shades and rhythms, never disturbing the magical dust on the wings of words.

*Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday afternoon.*



## Program Underwriters

Contact Paul Westhelle or Janice England (503) 552-6301



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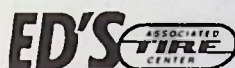
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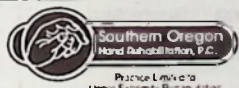
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## DID YOU KNOW?

Each week 40,000 people listen to  
Jefferson Public Radio in southern  
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## Arts Events

### Guide Arts Events Deadlines:

August Issue: June 15

September Issue: July 15

For more information about arts events, listen  
to the Jefferson Public Radio Calendar of the  
Arts broadcast weekdays at 10 am and noon.

Calendar of the Arts sponsored by



- 1 Concert: The Siskiyou Singers present *American History Through Folk Music*. Traditional American folk songs performed by chorus and/or small groups. Performance at 8pm  
SOSC Recital Hall • Southern Oregon State College  
(503) 482-1905 Ashland.
- 1 thru 2 Exhibit: *Ashen Beauty*. Wood-fired ceramics.  
Mabel S. Hansen Gallery  
Coos Art Museum • 235 Anderson Ave.  
(503) 267-3901 Coos Bay.
- 1 thru 3 Exhibit: Tea Bowls by local artists.  
Lithia Creek Arts • Water St.  
(503) 488-1028 Ashland.
- 1 thru 6 Exhibit: Twelfth Annual Juried Art Show.  
Art Gallery • Whipple Fine Arts Bldg.  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 1 thru 7 Exhibit: Diana Keith paintings and drawings.  
Central Gallery • Art Department  
Southern Oregon State College  
(503) 552-6386 Ashland.
- 1 thru 10 Theater: *Oscar and Tanya* at Studio X at  
8: 30pm • 208 Oak St.  
(503) 488-2011 Ashland.
- 1 thru 11 Exhibit: Nikki Fay works in colored pencil.  
Martha Snyder mixed media/sculpture.  
Umpqua Valley Arts Center • 1624 W. Harvard Blvd.  
(503) 673-9759 Roseburg.
- 1 thru 14 Exhibit: Annual Student Show.  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 552-6461 Ashland.
- 1 thru 21 Exhibit: Group *Garden Show* in celebration  
of Spring and gardens.  
Hanson Howard Gallery • 82 N. Main St.  
(503) 488-2562 Ashland.
- 1 thru 23 Exhibit: Sculpture by Janet Pretti.  
Reception 6/1 at 6-8pm.  
Rick Cook Gallery • 705 Oregon St.  
(503) 332-0045 Port Orford.
- 1 thru 28 Exhibit: SOSC Faculty Show.  
Schneider Museum of Art • 1250 Siskiyou Blvd.  
(503) 552-6245 Ashland.



- 1 thru 30 Exhibit: Internationally acclaimed artist Red Grooms shows a fun glimpse of rodeo life in his *Ruckus Rodeo*.  
Redding Museum & Art Center  
(916) 225-4155 Redding.
- 1 thru 30 Exhibit: *Computers and the Creative Process* national touring show.  
Rogue Gallery • 40 S. Bartlett  
(503) 772-8118 Medford.
- 1 thru 7/22 Exhibit: *One Man's America: a Retrospective of the Art of John Clymer, 1907-1989*. An exhibit on the art and life of noted western artist John Clymer.  
The High Desert Museum • 59800 S Highway 97  
(503) 382-4754 Bend.
- 1 thru 10/6 Exhibit: *Adventures in the Past*. Original prehistory artifacts from the Great Basin and Columbia River Basin regions.  
High Desert Museum • 59800 S. Highway 97  
(503) 382-4754 Bend.
- 1 thru October 1991 Theater: Oregon Shakespeare Festival.  
Presentations in the Angus Bowmer Theatre:  
thru 10/27 • William Shakespeare's *The Merchant of Venice*  
thru 10/26 • Thornton Wilder's *Our Town*  
thru 10/27 • Bernard Shaw's *Major Barbara*  
thru 10/26 • Jerry Sterner's *Other People's Money*  
Presentations at the Black Swan Theatre:  
thru 6/22 • Alan Ayckbourn's *Woman in Mind*  
thru 10/26 • Richard Nelson's *Some Americans Abroad*  
7/3 - 10/27 • Lee Blessing's *Two Rooms*  
Presentations at the Elizabethan Stage:  
6/4 - 9/27 • William Shakespeare's *The Taming of the Shrew*  
6/5 - 9/28 • William Shakespeare's *Henry VI*  
6/6 - 9/29 • William Shakespeare's *Julius Caesar*  
For more information and free brochure:  
Oregon Shakespeare Festival  
P. O. Box 158 • Ashland, OR 97520  
(503) 482-4331 Ashland.
- 1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroad in the Rogue Valley*, *HANNAH: Pioneer Potters on the Rogue*, and *Jacksonville: Boom Town to Home Town*.  
Museum hours: Tues.-Sun. 10am-5pm.  
Jacksonville Museum of Southern Oregon History  
206 N. Fifth Street  
(503) 773-6536 Jacksonville.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications*  
Coos County Historical Museum.  
1-800-824-8486 North Bend.
- 2 Concert: The Siskiyou Singers present *American History Through Folk Music*. Traditional American folk songs performed by chorus and/or small groups  
Performance at 4pm.  
Unitarian Church • 87 4th St.  
(503) 482-1905 Ashland.
- 2 Concert: David Rogers Senior Guitar Recital.  
SOSC Music Recital Hall  
(503) 552-6101 Ashland.
- 2 Recital: Medford Civic Ballet presents *Sleeping Beauty* and *Best of Broadway*, 7:30pm  
North Medford High School  
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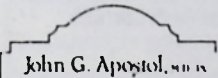
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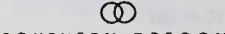
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- 2 thru 27 Exhibit: Paintings by Seattle artist Pamela Harlow. Reception 6/2 at 1-4pm.  
Klamath Art Gallery • 120 Riverside Drive  
(503) 883-1833 Klamath Falls.
- 3 thru 24 Dance: English & Scottish Country Dancing every Monday evening sponsored by Heather & Rose Country Dancers. 7: 30pm.  
Plaza Dance Studio Ashland.
- 4 Concert: UCC Chamber Ensemble at 8pm.  
Centerstage Theatre, Whipple Fine Arts Building  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 6 thru 20 Lecture: Elder Wise Series, SWOCC Extended Learning. Tioga Hall  
Southwestern Oregon Community College.  
(503) 888-7415 Coos Bay.
- 6 thru 23 Theater: *6 Rms Riv Vu* comedy by Bob Randall.  
Umpqua Community Theatre • 1614 W. Harvard Blvd.  
(503) 672-2648 Roseburg.
- 6 thru 27 Weekly Hoot: Thursdays at 7pm.  
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- 6 thru 27 Performance: Every Thurs. eve. at the Blue Mountain Cafe.  
(503) 488-3151 Ashland.
- 6 thru 7/20 Theater: *A Shayna Maidel*  
Miracle on Main St. Theatre, 8pm.  
295 E. Main St. • #5  
(503) 482-9659 Ashland.
- 7 thru 23 Theater: *You Can't Take It With You*. A comedy classic at 8: 15pm and 2: 30pm.  
Barnstormers • 112 N. Evelyn  
(503) 479-3557 Grants Pass.
- 7 thru 23 Theater: Rodgers & Hammerstein's *Oklahoma* a musical extravaganza. Presented by the Chetco Players at 8pm.  
Performing Arts Center  
(503) 469-4696 Brookings/Harbor.
- 7 thru 28 Dance: International Folk Dancing, 7: 30pm  
Ashland Community Center  
59 Winburn Way Ashland.
- 12 thru 8/19 Theatre: *Nite Club Confidential*. A musical cocktail of pop, jazz and torch songs with a twist of rock & roll. Dark Tuesdays, 9pm.  
Oregon Cabaret Theatre • First & Hargadine Sts.  
(503) 488-2902 Ashland.
- 14 Fair: Whimsey Renaissance Fair at Ashland's Marketplace. Music and crowning of King of Arts and Queen of Crafts.  
(503) 535-7126 Ashland.
- 14 thru 8/16 Seminar: 1991 Summer Shakespeare Seminars. Fridays at 9: 30am. *Taming of the Shrew* on 6/14, 7/26, 8/16. *Henry VI* on 6/21, 7/12, 8/2. *Julius Caesar* on 6/28, 7/19, 8/9. *Merchant of Venice* on 7/5. Central Hall Rm. 15 • Southern Oregon State College  
(503) 552-6331 Ashland.
- 15 Concert: Sherri Kloss with the Rogue Valley Symphony. Pops concert and picnic.  
Britt Festival Grounds.  
(503) 773-6077 Jacksonville.
- 20 Tour: Art galleries and studios.  
(503) 672-1577 Roseburg.
- 20 thru 7/13 Exhibit: Watercolors by Jim Cheek and Jeanne Conaca. Reception 6/20 5-8pm.  
Hallie Brown Ford Gallery



- Umpqua Valley Arts Center • 1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 21 Folk Concert: Chris Hillman & The Desert Rose Band with Maura O'Connell. 7pm.  
Britt Festival Grounds  
(503) 773-6077 Jacksonville.
- 22 Folk Concert: The Dillards, Laurie Lewis & Grant Street, and Foxfire. 7pm.  
Britt Festival Grounds  
(503) 773-6077 Jacksonville.
- 22 thru 7/19 Exhibit: Wood, weavings and paintings by Christian Burchard, Nan Nalder and Monica Setziol.  
Hanson Howard Gallery • 82 N. Main St.  
(503) 488-2562 Ashland.
- 22 thru 7/20 Exhibit: Pastels by Robert Wendell and Kay Carlson • Oils by Chris Terry.  
Grants Pass Museum of Art • 304 E. Park  
(503) 479-3290 Grants Pass.
- 23 Concert: Earl Thomas Conley/Hollis Taylor Band  
Folk & Country music, 7:30pm.  
Britt Festival Grounds  
(503) 773-6077 Jacksonville.
- 25 Performance: Women Only Coffeehouse, 8pm.  
Ashland Community Center  
59 Winburn Way Ashland.
- 26 Book Review: Book and Breakfast, 6:30am.  
Douglas Co. Justice Hall Cafeteria.  
(503) 440-4308 Roseburg.
- 27 thru 7/7 Theater: Rodgers & Hammerstein's *South Pacific*, 7:30pm.  
Ross Ragland Theater • 218 N. 7th St.  
(503) 884-0651 Klamath Falls.
- 27 thru 7/22 Theater: *The Glass Box*, 8:30pm.  
Studio X • 208 Oak St.  
(503) 488-2011 Ashland.
- 28 Concert: The Nylons/The Chenille Sisters, Jazz & Pop, 7:30pm.  
Britt Festival Grounds  
(503) 773-6077 Jacksonville.
- 28 thru 30 Festival: 23rd Annual Summer Arts Festival.  
150 booths will display arts & crafts. Plus a wine garden, childrens parade, storytellers and more.  
Sponsored by Umpqua Valley Arts Assoc.  
Fir Grove Park  
(503) 672-2532 Roseburg.
- 29 Concert: Duke Ellington Orchestra/Gene Aitken Group, Jazz & Pop, 7:30pm.  
Britt Festival Grounds  
(503) 773-6077 Jacksonville.
- 29 Festival: Childrens Festival in Riverside Park.  
(503) 479-2295 Grants Pass.
- 29 thru 30 Indian Fair: Coquille Indians Native American Salmon Bake, Crafts Fair, Drumming, and more. Daytime.  
On 1st St. just West of Oldtown Bandon.  
(503) 888-4274 Bandon.
- 30 Concert: Bela Fleck & Fleck Tones/Tim Weisberg  
Jazz & Pop, 7:30pm.  
Britt Festival Grounds  
(503) 773-6077 Jacksonville.
- 30 thru 8/1 Exhibit: Acrylics by John Hanson and Watercolors by Paula M. Dortch.  
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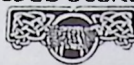
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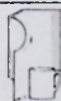
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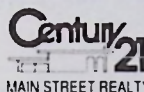


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Oregon Art and Frame, Inc.  
580 Kingwood  
Coos Bay, Oregon 97420  
269-1568

HARDIN OPTICAL  
COMPANY

**ALL THINGS CONSIDERED**  
Hardin Optical Company  
1320 Oregon Ave. P.O. Box 219  
Bandon, Oregon 97411  
347-9467



**KSMF - ALL THINGS CONSIDERED**  
Jackson T. Dempsey, M.D.  
David Kirkpatrick, M.D.  
111 Third St. Ashland, Oregon 97520  
488 1880

ComputerLand  
Business to Business, Person to Person

**ALL THINGS CONSIDERED**  
Computerland  
707 Medford Shopping Center  
Medford, Oregon  
776-2939



**KSBA - ALL THINGS CONSIDERED**  
Cone 9 - Cockware Espresso Bar  
Mon-Fri 9-9 Sat 9-6 Sun 12-5  
Pony Village, North Bend, Oregon  
756-4535

C.K. Tiffin's

**NEW DIMENSIONS**  
A Natural Food Restaurant  
226 East Main Street  
Medford, Oregon  
779-0480

**DID YOU KNOW?**  
Four out of five public radio listeners say their opinion of a company is more positive when they know the company supports public radio.



Jefferson Public Radio

FIRST EVER

# ART AUCTION

Featuring the creative work of many local well-known artists. All proceeds to support the operations of Jefferson Public Radio.

June 9, 1991 • 2 pm

Rogue River Room, Stevenson Union  
Southern Oregon State College

Entertainment by  
Southern Oregon Saxophone Quartet

Hors d'oeuvres & wine will be served

Admission

\$7.50 KSOR Listener's Guild members  
\$10.00 Non-members





JEFFERSON  
PUBLIC RADIO  
Southern Oregon State College  
1250 Siskiyou Blvd.  
Ashland, Oregon 97520-5025



Non-Profit Org.  
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**PAID**  
Southern Oregon  
State College

# LITHIA'S BODY & PAINT

## REPAIR & PAINTING

**FOREIGN & DOMESTIC - ALL MAKES**

### **FACT:**

LITHIA BODY & PAINT IS THE BEST EQUIPPED BODY AND PAINT SHOP IN SOUTHERN OREGON.

### **FACT:**

TWO NEW DOWN-DRAFT SPRAY BOOTHS GIVES YOU A FACTORY LIKE BAKED ON FINISH.

### **FACT:**

WE CAN HANDLE ANY JOB WITH OUR PERIMETER FRAME AND UNITIZED BODY FRAME RACKS.

### **FACT:**

LITHIA'S BODY & PAINT TECHNICIANS ARE ALL ASE AND I-CAR CERTIFIED.

### **FACT:**

WE GUARANTEE YOUR SATISFACTION!

RENTAL CARS  
AVAILABLE

INSURANCE WORK  
WELCOME

24 HOUR  
TOWING  
776-6471



FREE ESTIMATES  
**776-6470**

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MEDFORD